

I Like Way Band Sounds—Duke

DOWN BEAT

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All-Set Anthony Fills Statler Bill; Keating's, Too



New York—Top photo, a rather out-of-season table shot, was taken at Ray Anthony's opening at the Hotel Statler's Cafe Rouge here. Covey includes, left to right, Pete Rugolo, Gene Williams, Alvino Rey, Fran Warren, Anthony, Kay Starr, Hugo Winterhalter, Sam Donahue, and Red Ingle. Lower pic shows jubilant Ray and bride Dee Keating, band's ex-thrush, celebrating what his press agent calls his best booking to date.

Wingy Case Waits: Arrestors On Trial

Hollywood—Wingy Manone, who hoped to have his courtroom scenes shot and canned so that he could continue his New Sound Dixieland project, has encountered a delay.

The professor's trial, in connection with a vice charge arrest, which was scheduled for July 8, had to be postponed to Aug. 9, as the arresting officers could not appear. They were on trial themselves in a nearby courtroom on brutality charges in another case.

The L.A. vice squad snappers who grabbed the musician and two girl friends in a Hollywood apartment claimed the three were all in bed without pajamas.

Pettiford Breaks Arm At Baseball

Hollywood—Oscar Pettiford, bass man with Woody Herman, broke his arm in four places during a ball game with other members of the band recently. Doctors say it will be at least six months before he will be able to play again.

Joe Mondragon, a former Hermanite, took over Pettiford's book and is expected to remain until Pettiford is able to work again.

'Beat' Gains!

Chicago—What's this talk about a general drop in circulation and sales of periodicals? The current report of the Audit Bureau of Circulations shows that the average sale of *Down Beat* for the first six months of 1949 represents an increase of 5,827 copies per issue above the average sale for the last six months of 1948!

Danny Polo, 49, Dies In Chicago

Chicago—Danny Polo, 49, clarinet and alto with Claude Thornhill, died in Illinois Masonic hospital here July 11. He had become ill the night before of a stomach ailment. His second wife, Suzanne, whom he married last spring, survives.

Danny, whose home was in Clinton, Ind., worked with Jean Goldkette in the late '20s before going to Europe, where he spent most of the next decade. Polo played with Ambrose in England for some time, during which he acquired a wife, Beryl, and a daughter, Diana.

First job upon his return to the States in 1940 was with Joe Sullivan's Cafe Society band. He joined Thornhill first in 1942 and worked with him, off and on, since that time. He also played with the bands of Leo Baxter, Ben Bernie, Lud Gluskin, and Jack Teagarden, as well as recording with all-star groups under the aegis of Leonard Feather in England, Coleman Hawkins, and George Wettling here.

A modest, friendly man, the silver-haired Danny combined a formidable musicianship with the sort of non-temperamental disposition which endeared him to his fellow bandmen. "He was a sweet guy, and a superlative musician," says Joe Sullivan. Members of the Thornhill band, working at the Edgewater hotel here, were too stunned to talk.

Tommy Tucker Set For Return To Biz

New York—Tommy Tucker, out of the music business since 1947, is re-forming. He goes into the Capitol theater in August and will follow with other dates.

Couple of months ago he made the first gesture of returning when he started doing a radio version of his old stage gimmick, *Sing for Your Supper*, on the Mutual network. Tucker spent the time when he was away from maestro running his electrical appliance store in Asbury Park, N.J.

'What's The Word' To Give Away King Cole Combo!

Chicago—Nat (King) Cole and his poll winning combo, raised from a trio to a quartet by the addition of bongo man Jack Costanzo, will be the third prize in *Down Beat's* huge "What's The Word" contest. By arrangement with Nat and his manager, Carlos Gastel, the unit will be delivered to the home town of the third prize winner, anywhere within continental United States, and will play gratis for one evening.

As stated in previous issues, the first prize will be \$500 in cash, which will be raised to \$1,000 if the winner was a subscriber to *Down Beat* at the time he submitted the entry. Second prize will be free services for one evening of Charlie Barnet and his 21-piece dance band.

No Profits

Winners of the Barnet band and the Cole combo will not be permitted to charge admission to whatever affair at which they plan to utilize the free music unless all proceeds are donated to a recognized charity. They may hold a free party, if they wish, and invite all their friends and neighbors.

Since the last issue went to press the RCA-Victor company has added another fine premium to the prize list. It consists of a complete 45 (Modulated to Page 19)

New Jazz Label

New York—Futurama, new jazz label, has been launched by Arthur Bangel, owner of the Main Stem record shop. First sides, already out, are by a group of Herman men under the leadership of Serge Chaloff. Future releases will include sides cut at Carnegie Hall hop concerts supervised by Leonard Feather. Discs sell at 79 cents.

Have A Hart

New York—Gloria Hart has been signed by Tower records to cut some sides with her own orchestra, the Hart Beats. Gloria, vocalist with Art Kassel for many years, is leaving him in September to go on her own as a single. Orchestra will just be used for recording dates.

By PAT HARRIS

Chicago—"I think discipline is a wonderful thing for anyone who can get it," Duke Ellington said here recently in reference to the recent *Beat* story on the Ellington band. "But my not getting it now is no different than my not getting it in 1939, or in 1929, for that matter. The band is much better behaved today than it was 10 years ago. We're not that kind of band."

"Time and again musicians come up to me and say 'No wonder we don't play as well as your men do. We don't have that freedom. They're so relaxed!'

No Disciplinarian

"I'm not a disciplinarian—never have been. Everybody seems to forget that music is an aural art. A man may have one chorus to play during a night. If I like the way he plays it, I'm willing to pay him for that. If he slouches on stage and looks bored, that's his personality and brute tendencies—not his musical personality."

"Naturally you couldn't have this many varied personalities without an equal number of conflicting personalities. If I didn't like what I'm doing I couldn't tolerate this many maniacs and psychos in one organization."

"I don't believe in telling people who are grownups to do things they should have learned when they were about six years old. To me it seems a waste of time."

Like It Here

"If I didn't like the way this band plays I wouldn't pay so much

to listen to it and to write for it. Our band is operating at a loss now. We haven't cut salaries since the wartime high, but I can get everything played I want played with this band. If I take it to the Regal theater, a college prom, to Canada where all they hear are polkas, or to a room like the Empire in California I get a terrific reaction. What more can you do?"

"The other night Johnny Hodges started playing and the chick who was going to sing started crying. Ben Webster had them crying when he played *Danny Boy*. You don't get that if you're a manufacturer of music. There's a choice between doing with a minimum of distress or manufacturing it by imposing a tin soldier discipline. Manufacturing it makes a manufactured music."

"I saw where jazz started from. It came up with me. I know it very well, and I know the people who were in it. I don't think we're out of that stream."

Beaucoup Monotony

"Stage shows? How much can a band play on a stage show? There's a lot of monotony that goes on when you're playing a stage show. And records are only 10 per cent of a band. Records are killing music. A musician who plays what he has played on a record is playing an arrangement, not jazz. I can't go for that record business. The jazz scene is so commercial now. You can't play one chord all night long and keep yourself entertained."

"I can't be patient with poor musicianship and try to create something at the same time. When I write I want to give Billy Strayhorn a tickle and when he writes he writes with the same attitude toward me. If I started worrying about people who didn't understand . . ."

"We're always looking to the future. The past and now are over, it's the future that counts."

Down Beat covers the music news from coast to coast.

Bunk, One Of Jazz' Great Figures, Dies Of Stroke



him in 1941 while doing research for *Jazzmen*. This led to engagements on both coasts and widespread fame such as he had never known in his greatest days in New Orleans.

Bunk's musical reincarnation lasted through 1946 when he returned home in poor physical and financial condition. He laid down his horn for good in Jan., 1947, except for occasional exercises at his home to keep his lip in shape for the day that never came.

Bunk, born William Gary Johnson, played with most of the famous early New Orleans musicians and worked in numerous bands, including Buddy Bolden's and Frankie Dusen's Eagles.

Spike, Jimmy On The Cover

Spike Jones, the zany, and his mad crew were playing an engagement in San Francisco during the AFM convention there this year. So the musical depreciation expert and his men donned long underwear and went down to serenade proxy Jimmy Petrillo. The scene on the cover of this issue was the result. The raincoat worn by Petrillo was a gift from Spike, "in case he decided to visit Los Angeles later."

Club 47 Keeps Straight With Local Ditto As Place For Sitting In



Hollywood—Famous movie faces lose some of those self-conscious frowns at the Club 47 because no one makes a fuss over them and they can relax and have a good time. Operators, ex-Bob Cats Nappy Lamare, Noni Bernardi and Doc Rando, are shown in the first photo. Saxman Rando (a licensed M.D. who has never taken up practice in California), sax-playing Bernardi who can and does play piano,

and guitarist Lamare work in the band. They pay employees' tax to the union so that, with drummer Zutty Singleton and pianist Lee Countryman, spot has a five-piece unit. This, under Local 47 rules, means that five guys can sit in for fun. Watching one of the sitters-in, Mesdames Phil Harris, Frank Remley, and Walter Scharf, are in the second photo. What they were watching was

Phil Harris, third picture, who was and still is an excellent drummer—as well as being one of the most accessible "names" to former bandmates, a non-fluffer-off of old friends. Last pic shows former Crosby tenor Eddie Miller, and trumpeter Irving Lewis as working guests; Rando's down front, while Lamare and bassist Artie Shapiro are standing in rear.

THE HOLLYWOOD BEAT

Ex-Bob Cats Doing Okay As Night Club Operators

By HAL HOLLY

Hollywood—All musicians at one time or another have dreamed of owning their own little nitery, a place where they could play the kind of music they liked, the way they liked, for the kind of people they liked. Many have tried it, singly or cooperatively, but rarely have their ventures lasted long enough to attract more than passing attention.

But Doc Rando, Nappy Lamare, and Noni Bernardi, former Bob Crosby Bob Cats who set up the Club 47 out in North Hollywood, are celebrating their second anniversary.

Won't Get Clipped

Not only have they apparently succeeded in a tough business, but they have established a solid little institution that proves again that the kind of place where musicians congregate to play and enjoy their kind of music doesn't have to be operated like a clip joint.

Some of Club 47's steadiest—and most welcome—customers are AAs in good standing, who may, if they wish, make a bottle of coke last for an hour.

Club 47 has two musicians on the pay roll, drummer Zutty Singleton and pianist Lee Countryman. Union regulations permit the three operators to work in the band providing they pay the established salary tax (1½ per cent

of scale) to Local 47.

Under this arrangement the union holds that, technically, Club 47 employs a five-piece band. This means that up to five visiting musicians may occupy the stand simultaneously.

Originally, Club 47's three co-owners took turns at everything from tending bar to mopping the floor, but they soon found it more economical to hire a bartender. Explained Doc: "It was too hard to remind an old pal he was about to walk out without paying his bill."

But, although they now also employ two waitresses, the boys still pitch in and work as well as play. Says Nappy:

Just About Quiet

"It's kind of fun, when it's your own place and you want to keep everything just right. But man, I'll never forget the night I had to turn plumber and go in and fix that thing that got stopped up in the ladies' room. For a little while I thought to myself, 'this is where I sell out—and cheap!'"

DOTTED NOTES—Bob Laine, one of the great pianists of our

New Hit, 'Lush Life,' Is Not New

Chicago—Nat Cole's recent recording of Billy Strayhorn's *Lush Life*, a tune with super-sophisticated lyrics and a plaintively pretty melody, has aroused some curiosity about the history of the song, especially since it was learned that it was

written more than 10 years ago. "Lush Life wasn't the first tune of mine Duke heard," Billy says. "In fact, he didn't hear it until just a little while ago. I wrote it in 1936 when I was clerking at the Pennfield drugstore on the corner of Washington and Penn in Pittsburgh.

"It's a song most persons have to listen to twice before they understand it, and then lots of them still don't know what it's about.

Song a Day

"I was writing a song a day then," Billy laughed. "And I've forgotten many of them myself. I was very shy when I first joined Duke," says the still-shrinking Swee'pea, "and would only play those things that somebody would ask for. The only ones who knew the old tunes were my friends in Pittsburgh.

"One night I remembered it and played it for Duke. He liked it, and we've used it occasionally, with Kay Davis singing and myself on piano. I made a record of it once for an album of modern arrangers' works Norman Granz was putting together, but it wasn't used.

"I called it *Life Is Lonely*, but when anyone wanted me to play it they'd ask for 'that thing about lush life.' I'm surprised it's doing so well, although Cole has a novelty tune on the other side—something rhyming Lillian and Willy. I don't know which is the A side.

"Cole happened to be cutting some instrumentals at Capitol the

Bud Scott, Ory Guitarist, Dies

Hollywood—Another veteran musician who has been part of the jazz legend since the music was born hit the final bar recently, as Bud Scott died in a Los Angeles hospital July 2.

Scott had been playing guitar and singing with the Kid Ory band until forced to leave his chair by illness many months ago. Ory, who never made any effort to secure a replacement, said he now plans to add another trumpet to the band, which has been playing to a large and enthusiastic following at the Beverly Cavern for almost 10 months.

Other members of the unit are Joe Darnesburg, clarinet; Andrew Blakeney, trumpet; Ed Garland, bass; Minor Hall, drums, and Buster Wilson, piano.

Scott generally gave his age as 59, but was believed to be around 75. He is survived by his widow, his third wife. There were no children.

lead sheet, and cut the record in April."

Of course, what Capitol, Cole, Duke, and general Strayhorn fans ought to do is get a scouting party out for some of those Pittsburgh drugstore cowboys and get the word on some of the early Strayhorn tunes to ask for. This way, it'll take years.

—pat



Billy Strayhorn

day we were recording for the Granz album. He asked me for the

Jimmy's Doin' Okay, Too



Hollywood—An up-to-date photo of song writer Jimmy McHugh, with Metropolitan opera singer Patrice Munsel. Jimmy, who is a chipper chap with the chirps, took it on himself to entertain the whole Metopera company on its recent visit to the coast. Bash, at the Beverly Hills hotel, spotted such film stars as Joan Crawford, Irene Dunne, Elizabeth Taylor, Ann Miller, and Ginny Simms, and opera luminaries such as Licia Albanese, Bidu Sayao, Dorothy Kirsten.

Mills Bros., McHugh Back When



New York—The Mills brothers, publishers, not the singers, resurrected this old tintype of themselves with songwriter Jimmy McHugh when he was plugging their songs back in 1923. That was 26 years ago, four years after the publishing company was founded. Jack Mills is in the center, Irving Mills on the right. Celebration of their 30th anniversary included the promotion of Bernie Pollack to job of professional manager, and the issue of a new catalog containing some 5,000 salable items.

Want to win \$1,000? Read the contest details on pages 1, 15 and 19 this issue.

Should Singers Set Style?

By John Wilson

New York—Is it stylish to be a stylist or do you go farther, being a jack-of-all-tunes? That's a problem faced by every young singer trying to crash the gravy train. Both sides can point to alumni who made the grade and a check with two rising vocalists indicates that the question hasn't been settled yet.

Mindy Carson, currently at the Copacabana, who is Victor's big hope as a top girl singer, is anti-stylist.

Do All Types

"You have to be able to sing all types of songs," she says. "You limit yourself if you become a stylist. You have to be able to do different kinds of things for different audiences."

And she points to Dinah Shore, Jo Stafford, and Peggy Lee to indicate the heights that the jack (or jill)-of-all-tunes can reach.

But Sonny Howard, a recent Arthur Godfrey Talent Scout winner who has been drawing attention on theater dates, figures you have to have a definite style or you can't make it. Sonny had this opinion jammed down his throat. When he started out he was told he sounded too much like Dick Haymes. So he changed a little and found he sounded like somebody else. After this had been repeated a few times, he decided he might as well be an impressionist, so now he has impressions of more than 30 singing stylists in his repertoire.

Even Better

"If you've got a distinctive style so that people can imitate you," says Sonny, "you've got a road company working for you. I think



Mindy Carson

1½ years ago, she added blues, moody things, and special material with a little comedy. But no bop.

"I sing bop only for my own pleasure," she says. "I wouldn't do it in public. I don't believe people's ears are tuned to bop yet—that is, the people in Iowa and Kansas. And they're the ones you have to sell to. You can't base what you do on people in New York. I don't think the people in Iowa and Kansas will ever get tuned to bop."

The important thing, according to Mindy, is not stylizing but getting a good voice in a song.

Be in Tune

"You've got to be in tune," she says. "On a ballad, you have to have sincerity. You can use facial expressions and slight hand movements but I don't think you should move around too much. You have to stay simple and sincere to get across."

Sonny is willing to agree with Mindy to a slight degree.

"Mindy is right to this extent," he says. "Once you have established yourself by being a stylist, then you can switch to things that would normally be outside your style. Then people will listen to you."

Luck or Taste

A genuine, 14-carat stylist, according to Sonny, is a singer whose voice can be distinguished from all others. Getting a style, he says, is a matter of luck or individual taste.

"Like Rose Murphy," he suggests. "When you hear her voice, you know it's Rose Murphy. A stylist is a person with a voice which is so different it can always become the brunt of gags. Rose Murphy is an extreme. Perry

Club Quits Cowboy Kick, Returns Jazz

Milwaukee—The Stage Door, alias Shorty's Corral, is again the Stage Door. Newly remodeled, it was off to a good start with the Stuff Smith quartet, which opened July 7 for two weeks. Enthusiastic operator, Jerome Di Maggio, vows to stick to jazz.

Bob Paliafito of the Continental threw in his line and came up with a prize catch. Herbie Fields, his boy, opens at the club Aug. 25 for two weeks. Entering July 8, Doc Evans took over for one week. Billie Holiday, expected July 25, was cancelled out.

Low Norm

Not too happy over the outcome of the Armstrong dance which he booked at the Riverview, Norm Ebron blamed the 580 attendance on the hot weather and the high price of the unit. He declared grimly, "With employment being at a low ebb, prices for attractions are too high for the people. Band prices have got to come down to give the booker a chance."

Disbanding temporarily to embark for Sun Valley, Idaho, Jim Nichols opened at the Rancho Thunder Bird with a combo. Switching from trumpet to piano

for the job, Nichols has with him Herb Draeger, trombone; Bob Glitz, alto, and Ken Fricker, bass. He plans to reorganize after the engagement.

Cuts Prices!

Jimmy Fazio, hoping to stimulate business at his Towne room, has cut food and drink prices. Stan Olsen, organist, opened July 18, continuing throughout the summer.

Buddy Waples and his orchestra opened at the Empire room of the Schroeder hotel for the entire month of July.

—Shirley Klarner

Foxall Five Waxes

Boston—Art Foxall quintet has waxed two sides for Barron records, operated by Ray Barron. Sides cut were *Art Blows for Art* and *Last Night*.

Cops Quell Hamp Mob

Oakland—A shoving, milling mob of 8,000 persons pushed past ticket clerks and rushed the doors of the auditorium here when Lionel Hampton played the spot recently. Cops sent a riot squad to break it up and, when the mess was cleared, it was found about 1,000 got in without paying, while 2,000 were turned away. Total paid admissions hit just under 6,900.

The big jam started at 9:15 p.m., when the A train from San Francisco unloaded some 1,000 persons in front of the building. Seeing the crowd already in front of the auditorium, train passengers rushed the gate, overran the special cop, and thus brought out the riot squad.

Alltime Mob

Observers termed this the all-time mob scene for this area. Hamp drew 7,100 paid admissions last summer at the same spot in a comparatively calm engagement. Had the Sepennaires, promoters of the affair, been able to snag admission from everyone who went through the door this time, a new record would easily have been set.

Hamp took some \$6,000 out of the total net gate of \$11,000.

Band played a great date, with,

as usual, several new faces in the crew. Chief among them is Johnny Board, whose fine alto playing makes him one of the big stars of the band.

New Thrush

Also added was girl vocalist Janet Franklin, just out of Wayne university and former staff singer on a Detroit radio station. She should develop into a topflight singer. Jackie Paris, whose trio caused some comment awhile back, also is with Lionel on vocal assignments.

One of the outstanding acts of the group, which is now a show band that cuts other such groups to ribbons, is Eddie Shu, young tenor man. Shu plays a bop harmonica, also has a ventriloquist act with a Chinese dummy that slays the crowd.

Other new men include Paul Lee, local trombonist; trumpeter Eddie Mullins, former Calloway man, and Earl Walker, drums. Walker was with the band once before.

Group Personnel

Personnel of the band is now: trumpets—Duke Garrette, Mullins, Wendell Culley, Walter Williams, and Leo Sheppard; trombones—James Warwick, Benny Powell, Al Gray, and Lee; saxes—Billy Williams, Shu, Board, Bobby Plater, Gene Morris, and Lonnie Shaw; rhythm—Doug Duke, piano and organ; John Montgomery, guitar;

Sorry

In its last issue *Down Beat* reported the Club Continental in Milwaukee had been sold to a group of four businessmen. The story was in error. Owner Bob Paliafito did not sell the club.

Say Sinatra-Axel Partnership At End

New York—Axel Stordahl's long time tieup with Frank Sinatra appears to be at an end. The conductor-arranger, who has backed the Voice on practically all his radio and record work since his rise to fame, definitely is out as leader on Sinatra's new five-times-a-week radio show which starts in the fall.

Following that announcement, Sinatra cut some sides for Columbia at the end of July with Columbia's music director, Hugo Winterhalter, doing the arranging and conducting. No definite statement yet on whether Sinatra will continue to use Winterhalter on his waxing dates, but indications are that his years of collaboration with Stordahl are over.

Roy Johnson, bass, and Walker, drums.

Vocals are handled by Sonny Parker, Janet Franklin, Paris, Lorraine Carter, and Herman McCoy.

—Ralph J. Gleason



Sonny Howard and Herbie Fields.

I've introduced Mel Torme and Rose Murphy to more places than they've played. People who heard me doing an imitation of them went out and bought their records. And some of them came back afterwards and told me they didn't think they sang as well as I did." Mindy started out doing just ballads and rhythm numbers. When she branched out into clubs

Love And Kisses To Guess Who



(Photo by Bud Ebel)

Cincinnati—Dedicated, with love and kisses, to "Mike, for that great Ellington story," Duke devotee Charlie Barnet, and singers Trudy Richards and Buddy Stewart, make clear their opinion of what was meant to be a helpful piece of criticism. Barnet's band will be the one-night prize of second place winner in the Beat's "What's the Word" contest.

"I've been cooking my own style for a long time," he says. "I had to go through a process of elimination. It couldn't be a happy voice, because Jack Smith has that. It couldn't be a punchy, commercial, Calloway style because Frankie Laine has that. It couldn't be the subdued dreamy type because Mel Torme has that. It couldn't be the robust, appealing type because Tony Martin has that. I had to think up something unlike any of the others and I think I've got it. But it's still under wraps."

"Practically everybody coming up now has a definite style. The day of good voices is gone. You don't have to be able to sing. You have to have a gimmick to break through. Today the jack-of-all-tunes is good only for a revue."

Weird Changes

"Some of the stylists have a psychological block about people doing impressions of them. It worries them. One night when I was playing the College Inn, one of the top stylists was in the audience and I did my impression of him. A little later he was called up to do a number and it was amazing to watch him deliberately try to change his established style for that number."

"Well, when they start imitating me, I won't kick. I'll know I'm really in then."

Pied Piper Granz Calls Flock Again



New York—Even with the professional touch of the handkerchief, JATP impresario Norman Granz finds it tough going. Luckily, most of Norman's puffing goes on backstage and behind scenes. Members of his troupe, who will soon start on their fall hegira, are tenorists Flip Phillips, Illinois Jacquet, and Coleman Hawkins—all appearing somewhat amused above. JATP albums, including the hard-to-get early volumes and the monumental new \$25 job, are prizes in the Beat's "What's the Word" search.

CHICAGO BAND BRIEFS**Fields Has A Hard Time Proving Band Plays, Too**

By PAT HARRIS

Chicago—Herbie Fields seems to have some sort of complex about proving his musicianship. Herbie is worried that he'll never be able to shake *Dardanella* and that *Flyin' Home* will dog him the rest of his musical life. Anyone who heard Herbie at the Blue Note recently, or who goes out to the northside Silhouette to hear him now can only say "bosh" to Herbie's worries.

Fields is afraid he's gone so far overboard on the showmanship that no one listens anymore. At the Blue Note, you couldn't help listening, and admiring what he's trying to prove. Herbie's is the band that ought to have the Bop for the People tag.

No Weak Spots

And the band is good. Solidly good, without a weak spot. It jumps. The guys like to work together, they like to play, and they're not above showing it on the stand. Herbie, whose band two years ago was described as being a throwback to the powerhouse swing days and "without a trace of bop" is still not in the esoteric vacuum of pure bop and probably will never get there. But the influence has touched all his men, and they ride along with it to get what is perhaps a unique sound.

Herbie has toned down the honks and squeals that went with his antics for so long. He's still not the greatest saxist in captivity, but he's leagues closer than before. Things like his *Ghost of a Chance* and *Talk of the Town* leave little to be desired, in tone, ideas, phrasing, all the necessary components.

New Trumpet

Joe Wilder is Herbie's new trumpet man, a Philly boy who started with Les Hite's band when he was 19 and has since worked with Hampton, Lunceford, Lucky Millinder, Gillespie, Sam Donahue (where he played with Fields trombonist Bob Burgess) and with Cozy Cole during Cozy's abortive week at the Music Bowl here last winter. He has a smooth, limpid tone not too common among bop trumpeters, and a nice drive. Incidentally, Wilder is the author of the *Ool Ya Koo* riff, which he used on blues before he joined Gillespie.

Too Kool

Riff went into *Oopapada* and later, after he had left the Diz, Wilder heard a record that sounded very familiar. It turned out to be the old phrase expanded into *Ool Ya Koo*. A little miffed at first, incident now has taken its place in his store of anecdotes about the music biz—a collection

to which many other musicians could add similar experiences.

Joe Gatto, piano, and Rudy Cafaro, guitar, have both been with Herbie for more than a decade. Another oldtimer with Fields, bassist Dante Martucci, was scheduled to leave the band to return home to the Bronx. New bassman is Red Keller. With drummer Gene Thaler, and of course Burgess on trombone, that's the unit. With some bookings out of the midwest, and some records (Victor's released none in eight months) Herbie can forget about the old Hampton standards and write his own ticket.

Raymond Scott's band skedded to be at the Blue Note now, and Slim Gaillard was expected to hold over opposite Scott. Doubt if Slim can continue the routine that broke the Note up regularly. Starting as an impromptu joke, the affair was a once-nightly jam of both the Gaillard and Fields units, with Slim taking up a tenor to join Herbie in a rocking duet.

Too Easy

Gaillard has a collection of skills and talents few musicians can equal. If he wanted to concentrate on any one of them, he could frightened writers, musicians, or comedians—depending on which bent he followed. As it is, guy is coasting along on his flair for showmanship. Definitely genius not work.

Johnnie Pate, bassist, left Red Allen to join Stuff Smith at the Stage Door in Milwaukee. Claude Jones is on piano, and Wilbur Wynne, guitar. Both do vocals.

Former Max Miller bassist Buddy Nichols found a group he enjoys working with, but he had to build it from the basic chords up. Played a job once with one of the boys and suggested some chords. Guitarist Rod Lewis liked his help and when Rod and friends Bill Kelly, tenor, and Eddie Leukaufé, piano, got out of school, persuaded Nichols to take over. Result is one of the most pleasing boppish quartets around, though it has taken countless rehearsals to get it that way.

McWilliams Back

Another unit hunting for a job

at presstime was that of Skeets McWilliams, guitar; Reid Baker, bass, and Joe Petroselli, accordion. McWilliams, probably top man in Chicago on his instrument, is the ardent Django Reinhardt disciple who worked all too briefly at the Randolph Square here last winter. Skeets became ill and went home to Mississippi for a few months, but is now back and should be working again soon.

Nicky Bliss, at what has been aptly described as Chicago's only downtown roadhouse, Ye Olde Cellar, had some shifts in personnel. Eddie Stapleton is in on bass, tenor and clarinet, while Tommy Reynolds took over for Steve Varela on drums. Pianist Ralph Hamre is with the band on weekends. Varela took a unit to Pine Point Lodge, Elkhart, Wis., for the summer.

Still holding the stand at the Blackstone's Balinese room, Danny Cassella has Dick Boyell, piano, and Eddie Krochman, accordion, newcomers joining drummer Danny and tenorist Bernie Saber.

Eddie Wiggins, recently at the loop Preview, bought a grocery store and so trio, with him at the Preview, substituted Bob Bleznicki on bass for Eddie's reeds when they moved out to the 1111 club on Bryn Mawr. Other two are guitarist Fred Rundquist and accordionist Kelly DiCianni.

Replacement at the Preview, the Noteables, was described by the management as "just another piece of machinery," which shows the encouraging interest most such spots display towards their bands. Unit has Dave McFarlin, accordion; Harry Walker, bass, and Russ Stone, guitar.

Accordions No End

Chicago, as a steady reader of the *Briefs* knows by now, is swamped with accordions. Art Van Damme is the most widely known, though local cats generally put Old Hickory Leon Shash at the top for both technique and ideas. From the dozens of others we've heard, only Gene Dudd and Reno Tondelli seemed able to get a sufficiently mitigating amount of jazz feeling into their instruments. What we would like to know is why the current pox on piano? Oh for the time when "trio" brought to mind piano, bass, and guitar!

Dodo Marmarosa out of Scat Davis' Capitol crew and back home to Pittsburgh. Bob Davis from Minneapolis is replacement.

Dallasite Garner Clark on cornet helping the Jazz Ltd. band whoop it up. Sid Catlett, Joe Sullivan, Don Thompson, and Bill Reinhardt blowing the proverbial storm in their little sanctum.

Shearing to Town

George Shearing at the Blue Note starting August 8, while Woody Herman opens there Sept. 9. Both Max Miller and Anita O'Day out of the Hi-Note, which had no replacing band set at press-

time to back the raft of singers filling the gap. Owner Marty Denberg says Anita may be back this fall. During the last few weeks Max played there, Don Lundahl was in on bass.

Tut Soper a new face among the Dixielanders at Rupneck's. Doc Cenardo reportedly leaving Doc Evans, who has been working recently at the Continental in Milwaukee. Cenardo has long been eyeing a civil service job in California, and this is probably the time for it. Although Warren Thewis of Minneapolis is probably a fine drummer, we hereby shed a tear for the departing Doc. Evans' pianist, Joyce Lacy (McDonald) still ill. Carroll Lee subbing.

Archia On and On

Tom Archia, who has been there seven or eight years, on and off, blowing his tenor at the Mocambo on the southside. Duke Groner's trio subbing for Leon Abbey's unit at Harry's on Wednesday nights. Lil Armstrong may be back at the Nob Hill on weekends by now. She was playing piano there last month.

Regal theater followed Toni Harper and Erskine Hawkins with Earl Bostic, Roy Brown, Herb Lance, Wini Brown, and Chubby Newsom, all there August 5 for a week. July 21 show at the Oriental theater had Penny Singleton, Buck and Bubbles, and *Riders in the Sky* composer Stan Jones kowtowing to Lassie, who got top billing. They close August 3, when George Jessel, Gene Shelton, and Dorothy Claire open for three weeks.

Andrews Sisters end their stint at the Chicago theater August 4, when the Dennis Day troupe comes in for a week. Vaughn Monroe leaving the Edgewater about the same time, making way for Eddy Howard, who will be there until Henry Brandon takes the band back indoors.

Windfall

Swarms of the innocuous but persistent dragon-fly-like Canadian Soldiers managed to drive both the band and the customers off the Edgewater's Beachwalk one night recently. Claude Thornhill's sax

players heard little squishes as they pressed their instrument keys, the singers were afraid to open their mouths wide, and Thornhill had to stop to brush the insects from the keyboard from time to time before everybody decided to call it quits and go indoors. By that time, the drinks were being served with milk-bottle cap covers, and the dancers were sliding and squooshing over the pests.

Palmer House show of the Modernaires, Liberace, and Eddie O'Neal's band will be followed August 25 by Janet Blair, the Blackburn twins, Milton Berle's telepitchman Sid Stone, a demanded return date for violinist Maria Neglia, and O'Neal held over.

Westside Graemere has the Eddie Fens four-piece only in its Glass House. Shows return there in mid-September.

Argyle lounge has closed, after struggling along for months on almost no business. Southside Ritz lounge ditto.

McShane Takes Five

Dick Singler's band playing Fridays and Sundays at the Viking ballroom until September, when Jimmy McShane's popular crew returns.

Clarinetist Wally Wender recently commuted, six days a week, from his job in the art department of a Chicago newspaper to the Hotel Geneva, Lake Geneva, Wis. With him in this endurance test were Dale Nelson, guitar, George Baumann, drums, and Bob Ragland, piano.

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STRICTLY AD LIB

by THE SQUARE

Linda Keene returned to the west coast, did a TV shot with Don Otis, an appearance on Buzz Adlam's ABC show, a stint at Larry Pot-

Bob Astor Back In Action In September

New York—Bob Astor, out of action since both his legs were broken when his bus cracked up April 30, plans to be back in front of a band again in September. After the accident, the Astor crew finished out six weeks of college dates without him. Bob is recuperating at his home in Richmond, Va.



band next month . . . Alan Mc-
Paige trio went into the Mayflower
hotel in Atlantic City.

Louis Mucci, trumpet formerly with Miguelito Valdes, moved to the pit band of *High Button Shoes* in Manhattan, replacing Jackie Koven, who went to the borscht circuit for the summer . . . Irv and Dorothy Sharp are preparing for

their first offspring in January. He plays trumpet and she was a dancer with Chandra Kaly . . . Pianist Cy Coleman, with George Shaw on bass and Jack Purcell, guitar, into Gotham's Sherry Netherland in September.

Jimmy McHugh probably is the first song writer to hire his own contact man or plugger. He put Dave Bernie to work on the west coast . . . Beauteous Kay Starr moves into New York's Copacabana at the end of October . . . Drummer Morey Feld is working with Frankie Laine on the singer's theater tour . . . RKO has signed vocalist Kitty Kallen for a series of film shorts . . . Tex Beneke will be at the Palladium in Hollywood for six weeks starting October 18.

Cecil Payne, baritone formerly with Dizzy, cut four sides for Decca with a five-piece crew . . . Freddie and Carmelita Lambert expect their new trumpeter in November. Freddie works at the Carnival in Manhattan . . . Hi-Tone, originally a cheap label put out by Signature, has been changed back to Signature, sells for 35 cents plus tax. Old Signature label, dropped when Hi-Tone was started, sold for 79 cents.

Viola Watkins, former MGM waver, and Leslie Scott, ex-Victor, signed with Jubilee records, and

Ellington Adds Girl For Rhythm Vocals

Chicago—Singer Lou Elliott has joined the Duke Ellington band on rhythm vocals. She formerly sang with Benny Carter. Guitarist Fred Guy has left Ellington and plans to stay in Chicago permanently. Other bandmen are taking staggered vacations, which may account for missing faces in the unit from time to time.

Dana label has grabbed baritone Hayes Gordon, currently at the Blue Angel (NYC) . . . Addamae Lang, who expects the stork in October, has been replaced by Lynn Burns as vocalist with the Warney Ruhle orchestra, now at the Flame in Duluth . . . Larry Fotine has inked with World transcriptions.

Ilean Martin, who sang with Johnny Bothwell, took Karen Tedder's spot with Red Ingle . . . Art Hodges is playing Mondays through Fridays at the Riviera in Greenwich village . . . Nat (King) Cole and his wife adopted their niece, now expect a sister or brother for her in February . . . Buddy Basch, press agent, has turned columnist for a monthly publication, can plug his own clients, Johnny Long and Tex Beneke.

Capsule Comments

Chicago—Looking as smooth and suave as Ellington, smiling as broadly as ever, Billy Eckstine made his bow in the swank set where he opened at the Chez Paree here.

Probably because of talk that he'd gone as far as possible as a jazz singer, had to make a hit at the Chez or never go any higher, Eckstine was a bit nervous on the opening *Everything I Have Is Yours*. But on *Again* he came on strong, singing in great voice. Then, after a jump pop song, *Johnny, Get Your Girl*, he broke up the show with *Old Man River*. *Caravan* and *Bewildered* followed as encores.

The Chez audience, half of whom probably had never heard of Mr. B., gave him a polite, almost disinterested reception, saying, figuratively, "Allright, sing us a song." But they got off their hands in a hurry when Billy came on like gangbusters.

After opening night he dropped the backing band, using only pianist Richard Tucker for accompaniment. And the change was for the better. Billy needs only his voice to hold a crowd.

Rumors were that the B turned down an offer of 10 gees a week from Norman Granz to sing with JATP so that he might angle for bookings such as the one at the Chez.

* * *

Chicago—Latest in the series of disc jockey shows at the Chicago theater found the jocks (Linn Burton, Dave Garroway, Eddie Hubbard, Ernie Simon) back at their painful and time-consuming gags and specialties. Professional entertainers on the bill included Evelyn Knight, Vic Damone, the Trenier Twins backed by Gene Gilbeaux' quartet, and Chicago cafe pianist-singer Al Morgan.

Morgan's appeal, mainly visual, depends on his windmill attack on the piano—with hands flopping to the keys from a height of about three feet above them. He opened show with *Smiles* and continued in that vein.

Evelyn Knight, with Jimmy Rowles on piano, was both lovely to look at and engaging to listen to. *Powder Your Face with Sunshine* was followed by "a medley of my Decca recordings" which seemed to indicate that Evelyn has been getting awfully corny under the Kapp guidance. *Eileen* and the inevitable *Little Bird* completed her stint.

Trenier Twins' routine includes singing, comedy, dancing, and a race through the aisles by brother Cliff. *Hucklebuck* and *Buzz, Buzz, Buzz* were the props around which they hung the act, with Claude doing most of the singing.

Damone sang *I May Be Wrong*, *My Bolero*, *Again*, and "an old Italian song my father taught me." Vic's new voice (see story this issue on nose remodeling which may be responsible) seems to come through less definitely than before, making him sound at times like Frankie Laine—a sonorousness which just doesn't fit.

Thing that knocked us out, in addition to the showmanly Knight, was jock Hubbard's uke-accompanied job on *Down by the Railroad Track*. A smooth square, that Hubbard.

* * *

Your next copy of *Down Beat* will be the issue of August 26 on the newsstands August 12.

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New Midwest Org For Leaders Has A Bright Idea



Fairmont, Minn.—This group of "ambitious, wide-awake territorial band leaders" (their own billing) met recently to form the Independent Orchestra Leaders association. Midwest bandleaders elected Cliff Kyes, chairman; Jimmy Thomas, vice chairman, and Guy DeLeo, secretary-treasurer. One of the plans the group will try out will be interchanging of sidemen to get more cohesive units. Thus, if a tenor

band finds itself with a bop-type pianist, group scouts around for member band more suited to his talents. All independent bookers, leaders are: seated, left to right—Amy Meyer, Clarence Beneke, Don Shaw, Kyes, Fritz Krumholz, DeLeo, Al Menke; standing—Thomas, Lynn Kerns, Norb Bray, Lark Merriman, Jimmy Barnett, Casey Johnson, Skinny Thomas, Larry Glaser.

MGM's Canada Plant

New York—Quality Records, Ltd.,

Canadian manufacturer and distributor of MGM records, is building a new plant near Toronto, scheduled to cost \$500,000. Plant will also turn out Canadian-produced platters.

On July 1st travel west fell during for cruises Lenny New 3800.

another Sept. 1 this time

creation," that thing I would right and something's a guy in "but at the worst

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Solomon)orthwest to two cities on the other after Marshall strike, but

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NEWS-FEATURES

New Chester Ork Makes Light Two-Beat Palatable

Reviewed at Arcadia, New York
Saxes—Eddie Scalzi, Jimmie Sands, alto; Buddy Arnold, tenor; Eddie Shomer, baritone.
Trumpets—Alec Fila, Riley Norris, Gilbert Rapp.
Trombone—Harry DiVito.
Rhythm—Gene DiNovi, piano; Harry Jaeger, drums; Ted Prashna, bass.
Vocals—Allen Foster.
Arrangers—George Williams, Billy Maxted.
Bob Chester—Leader, tenor, and vocals.

New York—After a couple of years on the sidelines, Bob Chester has come back with a band which is on a light two-beat kick. This is no attempt to emulate the old Bob Crosby crew. Chester is not marching down South Rampart street. One of his aims is to duck one-niners as much as possible, stick pretty closely to hotels and theaters. So what he's concocting is polite two-beat.

His decision to take to the two-beat stump came as the result of several months he put in as a disc jockey in Detroit. When he broke up his last band he became a record spinner because he figured that was one way to stay in the music business.

Two-Beat New
"I was amazed at the number of requests I got for two-beat num-

bers," he reports. "Once the kids heard a little of it they kept asking for more. Most of them had never heard it before. It was a new sound to them."

So, when he got fed up with platter whirling, he decided to reorganize with a slight Dixieland flavor. He built his new crew around some of his old sidemen—Alec Fila, Eddie Scalzi, Buddy Arnold, and Harry Jaeger—and held the band down to moderate size for a starter.

His book as it stands now consists principally of current numbers, with the ballads given a Glenn Miller clarinet lead treatment and the rest two-beaten in various degrees. So far, he is using none of the old Dixie standards, although he fakes one occasionally and eventually intends to have a few of them in the book.

Remarkably Relaxed
For a new band (two weeks old when caught), this Chester crew is remarkably relaxed. The reed section, in particular, is getting an easy, full-bodied sound out of the Billy Maxted and George Williams arrangements. The brass is still a little rough, although Alec Fila, Riley Norris, and Harry DiVito get off some good solo work. The rhythm section hasn't yet achieved the punch that one would expect from two-beaters. However, this may be in line with Chester's intention to pattern himself after the music business.

Pianist Gene DiNovi, fresh out of Chubby Jackson's bop crew, sneaks in an occasional bop figure, but that's all the obeisance to bop that will be made by this band. Chester is agin' it, calls it the worst thing that ever happened to the music business.

Like Perry
In vocalist Allen Foster, Chester has a road show version of Como. Has most of the Como vocal mannerisms down pretty well and gets them over pretty effectively.

As it stands now, the word for this band is pleasant. Given time, it could turn into one of the most palatable smooth crews around.

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HOLLYWOOD TELE-TOPICS

Complete TV Acceptance Not Just Around Corner

By CHARLES EMGE

Hollywood—When the first big wave of enthusiasm for television swept this sprawling collection of communities known as Los Angeles we, like most others, were more or less carried away on it. Now, we're beginning to wonder. We still believe that TV, sooner or later, will be the major entertainment medium. But we think the accent should be put on later instead of sooner.

This writer has seen most of the so-called major teleshows either on a screen or during production (the latter is always better entertainment). Herewith a few conclusions, opinions, and observations, advanced for what they're worth:

Won't Supplant Radio

Television, in the foreseeable future, will not completely supplant soundcasting. Too many people like to listen to music while occupied with other tasks.

Now that the novelty is wearing off, a lot of video viewers are beginning to realize that the kind of stuff they've been getting under the label of "entertainment" is of a very poor quality.

More Study

Television production men are going to have to spend more time studying video's possibilities, will have to evolve entirely new methods instead of merely trying to fit the old patterns of radio and the stage to the new medium.

The fact that the tape-recorded radio show gradually is supplanting the live show indicates, in our opinion, that video's musical and dramatic shows ultimately will be 100 per cent filmed in advance. As we see it, the present kinescope process will be used solely for the presentation of some on-the-spot special event telecasts.

Despite Everything

Despite Jimmy Petrillo, despite everything, the bulk of all standard motion pictures, musical and otherwise, eventually will become available to telecasters. It will happen just as soon as the movie

Woody, Mab To Air A Battle Of Bands

Balboa Beach, Calif.—*Excursion in Modern Music*, 45-minute program of hip matter, is being aired from here each Saturday during the summer by the Mutual Broadcasting system. Program was inaugurated by Woody Herman and will be picked up by Charlie Barnett when the Mab's crew moves into the spot.

On July 30, however, both bands will be on the show and make with an old-fashioned battle of bands.

Nat To Get 4 Gees For Week In Honolulu

Hollywood—Nat Cole, who has generally nixed all offers involving plane hops because he is allergic to leaving the ground, clippers to Honolulu for a six-day stand starting Aug. 25.

Unit will do four concerts at the auditorium and two club dates during the island stay, for which buyers have agreed to pay \$4,000 plus expenses.

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Joins Barefoot Bunch At The Rail



Chicago—One of the Windy City's breeziest muggers, the ebullient Chet Roble, welcomed new trio member Charlie Spero, clarinet, with a good luck cake. Pianist Roble and bassist Sammy Aron reluctantly parted with longtime ally altoist Boyce Brown when Brown had to quit on doctor's orders. Unit is now at the Brass Rail here.

Baker Gets Post At L.A. College

Hollywood—Buddy Baker, former music director for Exclusive records and now free-lancing as a conductor-arranger, has been selected by L.A. City college to act as instructor for a special course in radio and recording musical technique to be inaugurated this fall.

Baker, who handled the music for Billy Eckstine's MGM waxings while the singer was on the coast recently, will rehearse and conduct a 40-piece orchestra of amateurs and professionals playing his own arrangements as part of the course.

New York—Lester Young has signed to cut a series of sides for Savoy records. One of his first platters will be a number celebrating disc jockey Symphony Sid's switch to WJZ, *Crazy with J.Z.*

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Los Angeles Band Briefs

Firehouse Five (*Down Beat*, July 1) doing regular Monday night stint (off-night for **Kid Ory's** crew) at Beverly Cavern.

Roger Spiker unit back on stand at Mocambo, replacing **Desi Arnaz** ork.

Jimmy Witherspoon heading small combo at Melodee club, filling spot vacated by **Gene Gilbeaux** band, which went east with **Trenier Twins**.

Woody Herman's weekend dates at Balboa Beach off to a slow start, with ops hoping for a box-office boost when **Charlie Barnet** takes over. (Beach business generally has been bad).

Ted Vesely's Dixielanders moved into a North Hollywood spot, Showtime.

Nellie Lutcher trio into Casbah starting Aug. 2.

Lionel Hampton at Million Dollar theater for a one-week stand starting July 27, his longest stop during current visit to the old home town.

Red Barn Round Up hoedown hops, impresarioed by ex-Artie

Shaw drummer, **Ace Hudkins**, drew more than 600 admissions on first of series of Sunday afternoon sessions at Tommy Dorsey's Casino Gardens. Among the sitters-in with **Dusty Ellison's Saddle Busters** were **Harry James**, **Jamesmen Corky Corcoran** (tenor) and **Hayden Causey** (guitar). Said they figured they should practice up on barnyard bounce.

Mary Kaye (guitar) trio, was set for first Hollywood nitery appearance at Bar of Music starting July 17. Other members are **Norman Kaye**, piano and **Frankie Ross**, bass.

L. A. KEYSPOOTS

Aragon—**Ray Robbins**
Bar of Music—**Mary Kaye** Trio
Beverly Cavern—**Kid Ory**
Beverly Hills hotel—**Ted Fio Rito**
Biltmore Bowl—**Chuck Foster**
Casbah—**Nellie Lutcher** trio
Casino Gardens—**Tommy Dorsey**
Charley Foy's—**Abby Brown**
Ciro's—**Phil Ohman**, **Bobby Ramos**
Cocoanut Grove—**Bill Coleman**
Florentine Gardens—**Jimmie Grier**
Gag Club—**Johnny Fresco**
Hangover club—**Red Nichols**
Larry Potter's—**D'Varga**
Mocambo—**Roger Spiker**, **Latinaires**
Monkey room—**Pete Daily**
Palladium—**Frankie Carle**
Pantages—**Franklin Irwin's** Embassy four
Riverside Ranch—**Ted Williams**
Royal room—**Wings**, **Manone**
Showtime—**Ted Vesely**
Zucco's—**Lefty Johnson**

Joins Mate



Hollywood—The gal Frank Sinatra almost made a career of losing in the movies has been signed by MGM records. Sweet-singing Kathryn Grayson joins husband Johnnie Johnston on the label's roster.

Maggie Nixes Date Due To Pic Switch

New York—Margaret Whiting cancelled out of a date at the Capitol theater here in July when the picture originally slated for the bill was switched. Date was to have been in fulfillment of a contract made in 1946 but postponed so she could appear on Eddie Canter's radio show on the coast.

Picture slated to go with her was *In the Good Old Summertime*. When it was switched to the Music Hall and replaced by *Scene of the Crime*, Maggie nixed the date. She'll play the theater later.

James To Record On YMWH Track

Hollywood—Pre-recording of music to be used in Warner Brothers screen version of the Dorothy Baker novel, *Young Man with a Horn*, got under way with Harry James soundtracking the trumpet solos for actor Kirk Douglas.

To what extent, if any, Warners will use the James name in exploitation, is not determined. He'll probably get screen credit as "Music advisor."

On the early sessions, James was backed by a dance-band-styled group of Warner staff men, with Buddy Cole, at the piano, the only outside man called in for the picture. Camera work was started with scenes shot at Tommy Dorsey's Casino Gardens.

Heidt Show Ready For Hollywood

Hollywood—Horace Heidt will bring the stage review, *The Kids Break In*, which he has been ironing out while on tour, into the El Capitan theater about Sept. 1.

The show will feature winners and other promising youngsters who have clicked on Heidt's airshow.

The 14-piece ork used on the radio stint will play the show from the pit under the baton of Vic Valenti.

Haymes' Ex Sits Well Financially

Reno—Dick Haymes' ex-wife, Joanne Dru, is sitting pretty financially until she remarries. She divorced Haymes here in June on grounds of extreme mental cruelty. By terms of the settlement, Joanne gets 12½ per cent yearly of Haymes' first \$50,000 gross income with the percentage boosted to 17½, 20, and 25 for each succeeding \$50,000. She figured he made \$200,000 in 1948.

The bite probably won't be on Dick for long, though. At the time of their divorce, Joanne said it was "a pretty good bet" she would marry actor John Ireland soon. Joanne and Dick have three children.

Portland, Oregon—Jantzen Beach plays Woody Herman Aug. 18-24, not with King Cole, who may concertize locally during that time. Also set for Jantzen are Frankie Carle, Aug. 25-31, and Les Brown, Sept. 3-5 and 7.

Warning!

Chicago—*Down Beat* readers are cautioned that there have appeared on the market records which bear a *Down Beat* trademark without the authority of *Down Beat, Inc.*, the publishers of *Down Beat* magazine. The public is advised that in order for *Down Beat* to retain its position and reputation as an unbiased and truthful source of news, in order to treat all alike, *Down Beat* is independent of all recording firms. It is exclusively a publishing concern, sponsors no sales of records, instruments, or devices of any kind.

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DOWN BEAT

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Where Are Cats Of Tomorrow?

"Where are the musicians of tomorrow?"

The chap who asked this question sat at our desk the other day and confided that he frankly is worried about the future, particularly about the future of jazz.

This chap is a leader who has been identified with modern music for years. We won't tell you his name because of the nature of the quotes we are going to use. But he has been noted for the tremendous energy which he puts into his performance, as well as into his music.

"I'm not a bop man, although I play some of it," he continued. "I just can't get with the type of bop in which a soloist blows two notes, lays out for three, comes back in with a couple more."

"These youngsters have me worried. They come on the stand directly from Cloud 48, intentionally dressed like the characters they want to be, and aren't interested in making music. What they are striving for is the sound, the Dizzy sound or the Bird sound."

"They fool around until they hit upon a note, or maybe a pair of notes that have the sound. Then they blow them—in the wrong spot and lying around the wrong way! They are not concerned about the audience. They're playing to what I call the o-o-oohs and a-a-aahs guys!"

"These are the joes who sit down close in front, garbed like the craziest of cats with horn-rims and all, and act importantly bored. They freeze their faces, close their eyes, and listen. Then when a soloist succeeds in approximating the sound, they sigh, 'o-o-ooh.' When he makes it again, they go, 'a-a-aah.'

"The good jazz musicians left are getting old. Most of them won't be around much longer. Where among this motley crew are we going to find their successors? Who are the coming youngsters going to imitate? You have to imitate SOMEBODY for awhile, until you can develop your own style."

"And that's what has me completely worried. The youngsters are imitating the wrong guys, not just from a musical standpoint but from one of behavior. Most of them are convinced that you have to do certain things, not merely light up with weed, but even use the needle, in order to blow. What a crazy theory!"

"An army doctor walked on the stand after a set we played at a club recently and asked if he could examine my eyes. I was salty at first, but thought fast and said, 'Certainly. In fact, I'll show you my arms with no holes in them, and you can give me a complete physical if you're interested.'

"I figured he thought I was charged because I jump around on the stand so much. I told him, 'Look, if you know anything about marijuana or stronger drugs, you'd know true addicts never show any energy, they just float. I could never keep up this physical pace if I were a user.'

"The boys could blow better with holes in their heads than with the stuff they are using. And if they don't get off this cool kick, jazz will again have the reputation it did before we picked it up out of the gutter and made it respectable! It's tough enough to sell it these days without having two strikes against you before you get on the stand!"

"I think it is up to the leaders to clean up this business. Throw the goofs out before they louse up the racket entirely! They aren't content with ruining their own physical well-being and their music. They want you to string along with them and get real gone, too. And that's where they should be—real gone!"

"Down Beat should warn, and keep warning, the young musicians that it's sheer insanity to ape these characters. It will make inmates out of them—not musicians!"

Bell Baby



Oklahoma City, Okla.—New vocalist and bass horn man with Fran McCarthy's orchestra is six-months-old son Michael Jon, here peering from the bell of the recording bass. Mom, Frankie, is also a singer with the band, now at the Silver Lounge of the Hotel Black here.

CHORDS AND DISCORDS

Duke's Dud Sells

San Francisco

To the Editors:

Though the pro-Ellington Barnet and the anti-Ellington Levin strongly disagree, both are in complete harmony regarding Duke's latest Columbia record, *Singin' in the Rain*, which both single out as a prime example of a horrible waxing.

This happens to be the best-selling instrumental record released by the Duke in the last two years. Pardon me, fellows, if I sound so commercial, but aren't we all in this business to make money?

Charles Allen
Manager, Rhythm Record Shop

No Word?

Allentown, Pa.

To the Editors:

... Hoped I might find a decent word for the band leader who has kept his musicians eating in style for 20 years, Guy Lombardo. Looking into the July 1 *Beat*, I see one of your melted modulation reviewers has taken it upon himself to mention Lombardo. Thanks! He wouldn't know a good dance band if he sat in with one!

Don Barry

(Ed. Note: Mr. Barry, who says he is gassed by Louis, Dix, Wingy, Hawk, Ory, Dodds, runs the show *Your Jazz Corner* on WKAP.)

No Word!

Manchester, Iowa

To the Editors:

Now I've heard it all! So you want a term to cover music from Dixie to bop. I was brought up to believe that was what jazz meant, that it was the one word covering all the different, and sometimes warring, trends and styles, with only pops and classics something from another planet. Only the veriest bigot would insist the term jazz means only the earliest Bunk Johnson—King Oliver gropings or the latest Parker squawks. The word jazz is in itself a tradition, and no new word could instantly stir up the complicated picture and personal meanings it does.

Have some other gripes, too. Mix's reviews are the most insipid things this side of Goldilocks and the three bears. Maybe Tom had a riper, more productive time of year to pick his material from, but if he took all the gravy and then ran off leaving Mix to struggle through the arid wastes of summer vacation, then he is not the gentleman I think him. Or if the music world is turning up nothing better than the coy pops and allegedly off-color ditties Mix concerns himself with, why not

start re-reviewing the great stuff which is kicking around but has been lost in the shuffle.

What is happening, anyway, that the new Cap releases are timidly acclaimed as the best bop ever turned out? A few are good, but several are laughable, and none can begin to compare to the sides put out previously by bop artists. Is bop simply beginning its downward trend now that the mickies are discovering it?

G. A. Dorman

* * *

Public No Judge

Norfolk, Va.

To the Editors:

In the Levin rebuff to the Wolff article, he states that the "acid test" of Armstrong's merit as a trumpet player is the fact that "after decades of playing, (Armstrong) would . . . pull more votes than most trumpet players in the country for his tone, phrasing, and sincerity of expression." This is right, and has been proven several dozens of times.

However, it directly infers that the best critics of musical merit are the general public. . . . Personally, I have always found them tin-eared.

I am one of those strange persons who think that musicians and persons with some musical training and background are more able to judge musical merit than the average consumer of present-day music. I do not dispute the rights of the man who pays the bills to demand what he wants; however, this does not automatically confer artistic merit upon what he demands, regardless of its popularity.

Roy Morser

Co-editor, *The Disc-Counter*

* * *

Brew Squares It

New York

To the Editors:

In your July 1 issue, in a story about me, you have quoted me as saying Tony D'Amore is a "real square cat." This is an erroneous quotation, due to a misunderstanding on John Wilson's part. The remark was made in reference to another person who had called Lester to my attention, a "real square cat" in Mississippi, where there is an alarming preponderance of said "squares." Apologies to Tony, and thanks to you and John Wilson for the article.

Brew Moore

* * *

Drops State Band Plan

Los Angeles

To the Editors:

Apparently some one is very anxious to keep a feud going between Spike Wallace and myself. It is quite true that I introduced a bill in January which would have created a state band. The promoters of this bill seemed to be quite sincere and I introduced the measure (in the California senate) without reading or studying same.

In subsequent conversations with Spike I learned that such a band would inevitably come in conflict with working musicians and I assumed Spike the bill would be dropped.

The bill has been dropped.

Jack B. Tenney

* * *

Ralph Misses Dixie

San Francisco

To the Editors:

Swingin' the Golden Gate is a waste of time. Ralph misses most of the interesting things that go on in the bay area. I could cover it myself better than he does, and I don't like bop. He evidently doesn't like Dixie. His reports on Dixieland activities are extremely incomplete and very brief.

Has he never heard of the fine local jazz pianist Johnny Anderson; concerts by Alexander's jazz band (Bob Scobey, Pat "Hots" O'Casey, Jack Buck, Burt Bales, Bill Newman, Eino "Squire" Girschback, Bill Dart); the new lineup for Jack Sheedy's outfit, which includes a fine clarinetist who is a story in himself; King River Bottom Mud and his Original Good Time and Pleasure band; the Golden Gate jazz band, and so forth? Does Ralph know what Jimmie Buchanan's background is, and what that man is trying to do with his sax?

Gene Davies Jr.

RAGTIME MARCHES ON

NEW NUMBERS

BARRY—A daughter to Mr. and Mrs. Paul Barry, June 25 in New York. Dad is with Morris music.

BRZEZINSKI—A son, Daniel Mare (6 lbs., 9 oz.), to Mr. and Mrs. Chet Brzezinski, June 28 in Detroit. Dad is bassist with Eddie Marshall and formerly with George Wald.

CAHN—A daughter to Mr. and Mrs. Sammy Cahn, July 5 in Los Angeles. Dad is song writer.

CORCORAN—daughter, Nancy (7 lbs., 2 oz.), to Mr. and Mrs. Sid Cooper, June 26 in Brooklyn. Dad, former Tommy Dorsey lead alto and arranger, is now with Hugo Winterhalter's Columbia records org.

DITMARS—A son to Mr. and Mrs. Ivan Ditmars, June 21 in Hollywood. Dad is KNX staff organist.

JAWORSKI—A son to Mr. and Mrs. Wally Jaworski, recently in Hartford, Conn. Dad is leader known as Wally Fields.

KARLS—A daughter, Alming Ann, to Mr. and Mrs. Martin Karls, June 22 in New York. Dad is member of the Mariners quartet.

PIERMONT—A son, David, to Mr. and Mrs. Sidney Piermont, June 23 in New York. Dad is Loew circuit talent booker.

SULLIVAN—A son, William Russell (7 lbs., 3 oz.), to Mr. and Mrs. W. Gordon Sullivan, June 20 in Escanaba, Mich. Dad is pianist and photographer who snapped for the *Beat* in Detroit couple years ago.

TIED NOTES

BUNKER-COWEN—Bill Bunker, clarinetist, and Olive Ann Cowen, July 2 in Boston.

CLARK-NICHOLS—Harry Clark, dancer, and Ann Nichols, Roxy skater and sister of trumpeter Bobby Nichols, July 7 in New York.

DELLA PENNA-WATERS—Phil Della Penna, pianist, at the Berkshire hotel, and Audrey Waters, July 3 in Greenwich, Conn.

DUDD-HINTON—Gene Dudd, accordionist with Henry Riggs and Shirley Hinton, July 9 in Chicago.

FERRIS-HESTER—Charles Ferris, tenor with Don Charles and Winfield Hester, June 26 in Greenwich, Conn.

HOWELL-GALE—Billie Howell, former Miguelito Valdes trumpeter, and Belle Gale, pianist-singer, July 3 in Greenwich, Conn.

MALCHECK-DREZNER—Alex Malcheck and Carol Drezner, owner of Demore music and treasurer of Penguin records, June 5 in Brooklyn.

NORVAS-ARLEN—Bill Norvas and Dee Arlen, June 26 in New Orleans. Both are members of the Upstarts, vocal quintet.

PRATT-LYNN—Norman Pratt, trombone, and Helen Lynn (Pasquini), singer, July 2 in Schenectady.

RIBBLE-CURIE—Ben Ribble, leader, and Roya Curie, May 4 in New Canaan, Conn.

SELDY-HAFLIN—Bob Seldy, leader, and Martha Haflin, June 26 in Philadelphia.

SEVERINSON-MORRIS—Carl Severinson, trumpeter with Charlie Barnet, and Janet Morris, June 23 in Atlantic City.

SINNOTT-KUESTER—Howard Sinnott, GAC one-nite booker, and Pat Kuester, June 23 in New York.

SMITH-ALLEXANDRA—Jim Jam Smith, bassist with Loumel Morgan, and Helen Frances Alexandra, June 20 in Atlantic City.

TRAUTZ-CARMEN—Frank Trautz, trumpeter with Larry Fontaine, and Marguerite Carmen, singer, March 28. Announcement was made in July.

WAYMIRE-PAUL—Bill Waymire, trombonist and singer with Bob Berkey, and Zenda Paul, singer with the same band, May 14 in Marion, Ind.

FINAL BAR

CARMICHAEL—Mrs. Laura Carmichael, 96, grandmother of song writer Hoagy and inspiration for his tune *Little Old Lady*, June 23 in Indianapolis.

HAMMOND—John H. Hammond Sr., father of Mercury exec John Hammon and of Mrs. Benny Goodman, June 28 is Rye, N. Y.

JOHNSON—William (Bunk) Johnson, 69, trumpet player, July 7 in New York.

KALINER—Max Kaliner, 58, onetime operator of the Club Ball and Little Rathskeller in Philadelphia, June 20 in Atlantic City.

KEEBLE—Frank Keeble, 80, musician, June 26 in Jeffersonville, Ind.

LEWIS—Henry Foster Lewis, musician and critic, June 16 in Kalamazoo, Mich.

MILLER—Abraham Miller, 58, father of Melvin, June 20 in New York.

PARMELEE—Fred L. Parmelee, 75, trombonist, July 6 in Canton, O.

PHILLIPS—Donald Phillips, 54, pianist, June 28 in Peckville, Pa.

POLO—Danny Polo, 49, clarinetist with Claude Thornhill, July 11 in Chicago.

SCOTT—Bad Scott, 59, guitarist long with Kit Ory July 4 in Los Angeles.

WEINERT—Al Weinert (Warner), 58, singer and chief announcer on KLAC-TV, July 2 in Los Angeles.

A Boone To Biz

New York—The Lester Boone trio is winding up its second straight year at the Lucky bar in Brooklyn. Trio has Lester on alto and clarinet, Bill Mason on drums, and Ben Robertson, piano. Lester has played and recorded with Louis Armstrong on Okeh, Albert Wynne on Vocalion, Harry Dial on Vocalion, Billie Holiday on Vocalion, and with Earl Hines on Victor, Brunswick, and Decca.

52nd Street On Way Back?

New York—The pendulum may be swinging back again on 52nd St. The Street, long the local hub of jazz and for a couple of years a rampant incubus of hop, has been almost without music since the end of 1947. Jimmy Ryan's two-beat emporium has been the only jazz spot to stay open right through the jazz drought.

The rest of the joints tossed out the tooters and brought in stripers. The bumpers, however, seem to have worn out their welcome and, after several hassles with the law, many have closed down completely.

Deuces Reopens

First indication that the Street may be on its way back was the reopening of the Three Deuces on July 14, with Kai Winding's quintet and the Erroll Garner trio. Deuces, once a noted jazz spot, was one of the places which tried strippers unsuccessfully.

Winding's group includes Red Rodney, trumpet; Brew Moore, tenor; George Wallington, piano; Curley Russell, bass, and Roy Haynes, drums.

Reopening of the Deuces also provides a revival of bop which had almost died out on the local

scene. For months the only spot in town where bop could be heard was Bop City, and even there it was not featured as extensively as the club's name might indicate. Since it moved down to the Street from Minton's in Harlem, bop has been pretty strictly a midtown affair.

Couple of attempts were made to introduce it to the Village, but without success, and the two-beat boys still hold solid sway there. Meanwhile, nothing much is stirring in Harlem, with most of the joints dying on their feet.

New York—Both Dorsey brothers, noted for going their separate ways, are now represented in New York by Leonard Vannerson. Vannerson is acting as Jimmy's personal manager here and is the local go-between for Arthur Michaud, Tommy's personal manager, and MCA, which books the band.

Kay Thompson Cuts First Decca Sides

New York—Decca records has added four new artists, including Kay Thompson, to its roster. Others are Floyd Huddleston, Terry Gilkyson, and Carole Richards.

Miss Thompson, who last cut for Columbia with the Williams Brothers, will get solo billing on Decca. Her first sides are *Where Are You?* and an original, *'Bout You and Me*, both done with Sonny Burke's orchestra.

Bond To Village Barn

New York—Johnny Bond's combo, which recently finished a run at the Green room of the Edison hotel, moves into the Village Barn Sept. 22 for six weeks. Group has Johnny on trumpet and vocals; Bernie Fox, tenor; Joe Bianco, bass; Buddy Lowell, drums; Ozzie Landez, piano and vocals; and Rosemary Calvin, vocals.

Only A Change In Owners Halts Hugo's 12-Year Job

Philadelphia—Victor Hugo, who was as much a fixture in the Little Rathskeller as the bar, finally ended his marathon run in the room. But it took a change in ownership of the room to make the bandstand change. It was more than a dozen years back, when the Little Rathskeller first opened with the repeal of the prohibition law, that Victor left the trumpet section of Paul Whiteman's band to bow as a bandleader in the basement boite.

And he's held on to the spot until now. New management brought in Arnold's Cubanaires, who started off by getting into a hassel with the local musicians union, which ruled that the band's bongo banger must hold a card.

Another Long Run

Long runs also seem to be the rule for the musical Klaiss family. Originally booked for two weeks, Viola Klaiss stretched it out to nine months for her organ playing at the Tony Mart, in Somers Point, N. J., and then moved on to the Little Hofbrau in Wildwood, N. J. Those other members of her family, the Klaiss Brothers, now are in their third year at the Cadillac Sho-Bar, where they alternate with Ronny Halstead, making his band bow in this town.

The Click, now operated by New York's Bill Levine, lining up a band parade for the coming season, with Tommy Dorsey, Spike Jones, and trumpeter Gene Corber joined Frankie Schenck.

Sam Donahue changes: Tom Kelley, bass, for Ted Praschka (to Bob Chester); Vince Ferrara, baritone, for Joe Reisman; Dean Dewberry, piano, for Ray Rossi (to Jerry Wald) . . . Ralph Muzillo, trumpet, replaced Al Muller with Frankie Carle.

Replacements in Gene Williams' band: Jerry Dorn, trombone, for Milt Gold; Tommy Allison, trumpet, for John Salmon; Mort Lewis, tenor, for Brew Moore (to Kai Winding); Tippy Morgan, alto, for Al Feldman . . . Trumpeter John Wilson, transist Gene Stienman, and bassist Bob Carter replaced Howard Reich, Eddie Bert, and Clyde Lombardi with Benny Goodman.

Roy Campbell, bass, in for John Brown, and George Spotts, drums, for George Buji Ward with Snub Mosley . . . Drummer Walter Salb and trumpeter Gene Corber joined Frankie Schenck.

Kral, Cain Combo Set

Chicago—Slated to open at the Flame in St. Paul at pre-strike was the Jackie Cain-Roy Kral combo, which includes former Charlie Ventura bassist Kenny O'Brien, Jay Burkhardt guitarist Jimmy Gourley, and Elaine Leighton (Mrs. O'Brien), drums, and Marilyn Beabout, cello.

Kral said that Bill Turner guitarist Johnny Romano, originally chosen for the new unit, will join it as soon as his previous commitments will permit.

Keys, Bon Bon Back

Al Small switched from the Celebrity room to the Fort Side inn. The Keys, with Bon Bon, original vocalist for the late Jan Savitt, back from Nevada stands and located at the Fawn Club. George Sommer gets the dance call at the Dansonium in nearby Clementon Lake park, Clementon, N. J. Chic Meci, who provided the Latin rhythms at the Latin Casino, filling in the summer stretch at the CR Club.

The 421 club the only room re-

maining for jazz kicks during the hot summer spell, with Milt Buckner, Coleman Hawkins, and Tiny Grimes bringing in units this month. Grimes will have local lad Ray Bryant at the 88.

Local bands taking in the nearby seashore spots include Joe Frazer at the 500 club, Joey Singer at the Ambassador hotel's 22 club in Atlantic City, Rocky Valentine at the Club Avalon, Billy Hayes at the Inlet hotel cafe, and Jack Verna at the Hotel Manor Bamboo room, in Wildwood, N. J.

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THE HOT BOX**'Parenti Ragtime Wax Aid In Tracing Jazz Sources'**

By GEORGE HOEFER

Chicago—Tony Parenti's Ragpickers have authenticated for posterity a style of music that had the country wild doing the Grizzly Bear and the Bunny Hug back around 1914. It was ragtime that bred the "animal dances." As such, it was recorded by such stimulating organizations as the Victor Military band. The discs that were made back in the ragtime era usually showed very little relationship to jazz music. In their *Ragpicker* album, however, Parenti's trio musically illustrates a definite relationship.

The album includes six interesting rags arranged by Parenti and played by him, Ralph Sutton (piano), and George Wetling (drums). Tony lived and worked in New Orleans during the ragtime era. His contribution to the annals of American music in this album is of utmost importance to musicologists interested in piecing together the sources of jazz.

Authenticity, Facility

Along with authenticity, Parenti gives us music played with a fine

technical facility. Young Sutton of St. Louis (the onetime home of ragtime pianists and composers) upholds the St. Louis piano legend with honor. George Wetling continues to adapt his work to whatever musical situation he finds himself in.

The *Ragpicker* repertoire is as follows, including composers: *The Entertainer's Rag* (Jay Roberts), *Cataract Rag* (Robert Hampton), *Nonsense Rag* (R. G. Brady), *Red-head Rag* (Franklin-Green), *The Lily Rag* (Charles Thompson), and *Crawfish Crawl* (Parenti). The album was produced by Circle Sound, Inc.

JAZZ MISCELLANY: R. J. Cawrey, Washington, D. C., has posted notice on Edwin Morris, music publishers, that the *Froggy Moore* and *Sweetheart O'Mine*, listed for publication in their forthcoming

folio of Jelly Roll Morton blues, stumps, and rags, are adaptations of *Frog-i-more Rag* by Morton, on which he (Carew) owns the copyright.

Unique Team

Gilbert (Stu) Watson and Helen Graff, Chicago's most unique song writing team (he's an investment broker by day) have readied a number entitled *Alabama*, which will be recorded by Miff Mole soon. Universal Double Feature records have Johnny (Scat) Davis version of the team's *Sassafras Brown* on the market now.

If any reader of this column has heard of or seen a copy of a monthly publication put out by Alex W. Christensen of Chicago around 1915 called *Ragtime Review*, please contact Don Athearn, Foster and Davies, Inc., Keith Blvd., Cleveland, Ohio.

The Royal Society of Be-Bop, 131 W. Second street, Muscatine, Iowa, meets every Monday night at Granny's Grill. Some 100 persons meet to discuss musicians, records, and disc jockeys.

JAZZ ON THE RADIO: Al Starck presents *Shellac-Kings* over WNAM, Neenah, Wis., every Saturday from 4:30 to 5 p.m. Uses sides from his own personal collection of 1,800 records. Covers everything from blues to be-bop.

COLLECTOR'S CATALOGUE: R. Medford, 7 Alexander drive, Timperley, Cheshire, England. Wants to exchange English records for American bop and progressive jazz sides.

Dixie Collector

R. Brown, 92 Bridges road, New Lambton, N.S.W. Australia. Young musician and jazz fan wants correspondent. He leads a Dixieland combo and writes for the English *Jazz Magazine*. Especially goes for Bunk Johnson and Muggsy Spanier.

R. Baker, 33 North street, Crewkerne, Somerset, England. Wants to trade for Kenton, Herman, and be-bop discs.

Your next copy of *Down Beat* will be the issue of August 26 on the newsstands August 12.

Things To Come

These are jazz records cut recently and their personnels. Don't ask your dealer for them until you see by the *Beat's* review section that they've been released and are available.

KIRBY WALKER ORCHESTRA (Columbia, 6/28/49). Dick Vance, trumpet; Benny Morton, trombone; Sam Taylor, tenor; Al Hall, bass; Sid Catlett, drums, and Kirby Walker, piano and vocals. Eddie Barefield, arranger.

Juke Box Blues, Oh, I'm Evil, High Brow, and Shut Up—all Kirby Walker originals.

GEORGE SHEARING QUINTET (MGM, 6/28/49). Margie Hyams, vibes and piano; Chuck Wayne, guitar; John Levy, bass; Denzil Best, drums, and George Shearing, piano. Supervised by Leonard Feather.

The Continental, I Didn't Know What Time It Was, Denzil's Pencil, by Denzil Best, and *Summer-time*, piano solo.

SERGE CHALOFF AND THE HERDSMEN (Futura, 8/10/49). Red Rodney, trumpet; Earl Swope, trombone; Al Cohn, tenor; Serge Chaloff, baritone; Terry Gibbs, vibes; Barbara Carroll, piano; Denzil Best, drums, and Oscar Pettiford, bass.

The Most, by Al Cohn, and *Chasin' the Brass*, by Leonard Feather.

LESTER YOUNG'S ORCHESTRA (Savoy, 6/28/49). Lester Young, tenor; Ray Haines, drums; Junior Nance, piano; Jerry Elliott, trombone, and Leroy Jackson, bass. *Crazy with J Z, Ping Dong, Blues 'n' Bells, and June Bug*.

LEE KONITZ QUINTET (New

Jazz, 6/28/49). Lee Konitz, alto; Warne Marsh, tenor; Salvatore Mosca, piano; Arnold Fishkin, bass, and Denzil Best, drums.

Marshmallow, by Marsh, *Fishin' Around*, by Fishkin, and two untitled Konitz originals.

R. Brown, 92 Bridges road, New Lambton, N.S.W. Australia. Young musician and jazz fan wants correspondent. He leads a Dixieland combo and writes for the English *Jazz Magazine*. Especially goes for Bunk Johnson and Muggsy Spanier.

R. Baker, 33 North street, Crewkerne, Somerset, England. Wants to trade for Kenton, Herman, and be-bop discs.

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Buddy And Boys Pre Bop City?

(Photo by Kay Sparks)

Chicago—Buddy De Franco's smooth quartet, which ended three weeks at the Blue Note here before returning to New York and possibly Bop City, has Harvey Leonard on piano; Tal Farlow, guitar, and Freddie Gruber, drums, in addition to the leader's clarinet. Reports filtering through from the big city said that the Broadway bophouse was advertising De Franco as a coming attraction, and Buddy was anxious to return and find out if he really had the job.

Closes After 13 Years

Bristol, Conn.—Lake Compounce, one of the best established New England one-nite summer spots for

name bands, closed down in June after losing money for several weeks. Place had been in business steadily for 13 years.

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Bop Gets Its Usual Press Going-Over

New York—To avoid the strain of thinking in hot weather, local newspaper columnists have been giving bop some unconsidered attention.

A recent suggestion by Jimmy Cannon in the *Post Home News* that most bands could be improved by firing the drummer elucidated a paeon in praise of skin-beaters from drummer John Maloney, who concluded his philippic with the advice, "If you want to have your eyes opened, get to see some of the real fine drummers making fame in the be-bop circle."

Replied anti-drum man Cannon:

GAC Signs' Merian

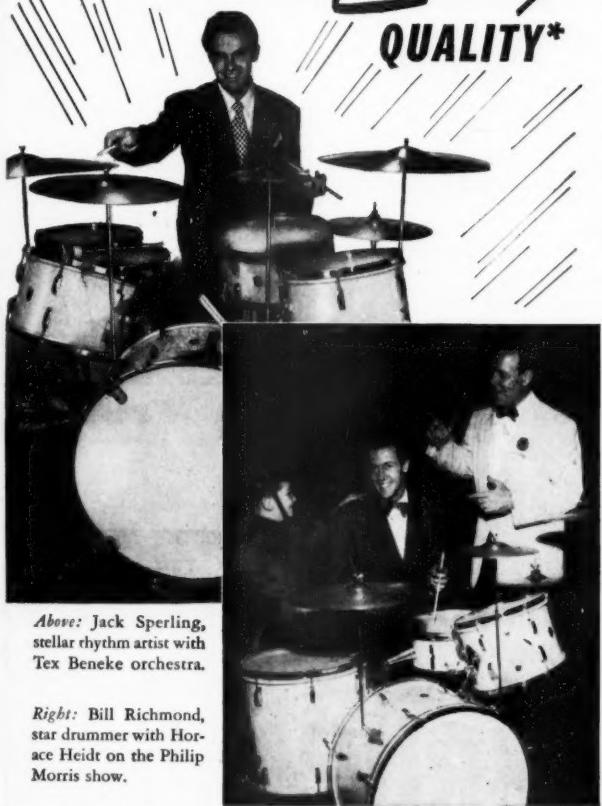
New York—Leon Merian, trumpeter who recently formed a crew and signed up with King records, has been signed by GAC. Band is set for the summer at Hamilton Lake, Hamilton, Ind. Merian was formerly known as Leon Magerian when he played with Lucky Millinder and other bands.

"Be-bop sounds like a concert by musicians who were trying to get the leader fired. My eyes may be opened, Mr. Maloney, but my ears will be plugged if I listen to any be-bop."

Same day in the *Daily News*, Bob Sylvester saw fit to ask Eddie Condon to define the expression "real gone," which, pundits Sylvester, "bop addicts use as the highest accolade for their art."

"They mean," he said Eddie said, "that bop is here today and real gone tomorrow."

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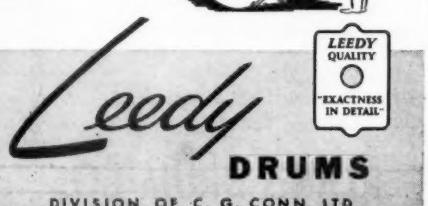
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Whistle Bait



Williamsport, Pa.—New "voice with a smile" with whistler Karen Ford. Karen replaces singer Dorothy Rae, who left the longtime partnership to get married. You can hear Karen, without whistles, on some of the new Ken Griffin Rondo discs.

Ex-US Musicians To Tour Palestine

Paris—Group of American expatriates here is scheduled to tour Palestine starting Sept. 1. Headed by James Moody, crew has Moody, Hubert Fol, and Jay Cameron in the reed section, Lynn Thompson and Nat Peck, brasses, Richie Frost, drums. Jack Smalley, bass, and Jean Mongon, piano. Tadd Dameron is writing the book for the band. Before the Palestine tour, the group will tour Spain, Switzerland, and Egypt.

Rex Stewart has left Europe to go to Australia.

SWINGIN' THE GOLDEN GATE

And Another Live Talent Theater Chews The Dust

By RALPH J. GLEASON

San Francisco—The Tivoli theater gave a low sigh and retired from the live talent field here late in June. The present curse of the music business, no customers, caused the downfall of the Tivoli, only local house to hire name bands and

sibilities of the pianist's combo.

Jack Sheedy's Dixieland band continues to draw well at the Hangover club over the weekends, with Johnny Wittner as solo pianist during the week. Ralph Sutton hit town with Albert Nicholas over the Fourth of July weekend. Played a night at the Hangover and an afternoon at Hambone Kelly's, causing local Dixie lovers to swoon.

Lu Watters' spot, incidentally, is now regularly featuring a Sunday afternoon bash with local Dixieland musicians other than the widely dispersed Watters mob. Paul Lingle, Pat Patton, Hots O'Casey, and Billy Newman were featured there recently.

Vernon Alley's fine bop group auditioned for a TV show which is set to hit the screen late this summer.

Vernon is featuring Pony Pindexter, local altoist who is really kicking up a storm on his horn. Maceo Williams, San Francisco lad who has just graduated from Juilliard, plays piano, Vernon the bass, and Warren Thompson, drums. The outfit has class, is a good bet for a local club.

Zito Shoves Off

Jimmy Zito's fine little band served its two weeks at the El Patio, then took off for the south. Patsy Guess, a San Diego lass last heard with Buddy Childers' crew in L.A., joined Zito to handle the vocal chores, replacing Reatha Stevens, who is going out as a single. Paul Miller, local guitarist, worked the two weeks with the band and sounded great.

Freddy Greenwell, Zito's tenor man, created a lot of respect for himself among the local cats. Despite the bad conditions of the job, for that type of band, their nightly broadcasts sounded fine.

BAY AREA FOG—Ruth Thompson now has a night record show on KNBC under the nomme d'air of Barbara Lee, making her the only fem platter spinner in the Bay area . . . T-Bone Walker, whose new Capitol releases are going well in these parts, opened July 7 at the New Orleans Swing club for four weeks . . . Scat Man Crothers did a 10-day stint at the New Orleans Swing club in July prior to starting on a nationwide tour with Rochester.

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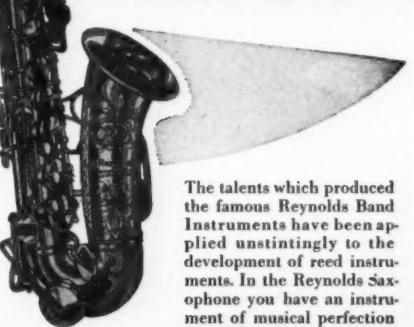


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Shep Sidemen Hurt

New York—Two Shep Fields sidemen were treated for minor injuries when their car turned over near Indianapolis early this month. Men were Sydney Parker, who suffered leg and shoulder injuries, and Salvadore Iardi, who had a hand injury. They were on their way to a date in Toledo.

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J J Tasty
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**COMBO JAZZ**

Doc Evans' Dixieland Five
Georgia Cakewalk
When the Saints Go Marching In
High Society
That Eccentric Rag
Basin Street Blues
Ballin' the Jack
Shim-Me-Sha-Wobble
Strut Miss Lizzie

Album Rating—**JKK**

Though you may find the album listing of *Jazz Heritage* (sHimmy, bluEs, stRut, spirItuals, two sTep, mArch, rnG and cakewalk) a bit stretched, this is without doubt the best collection of an older jazz style put on the market for some time. Featuring notes by Jax Lucas, the album finally gives proper credit to the musical talents of Doc Evans. Don Thompson's trombone is suitably gutty, while Mr. and Mrs. Johnny McDonald (clarinet and piano) are pleasantly present. Doc Cenardo is unfortunately underrecorded, making it both difficult to judge him and what the band's rhythm actually sounds like.

Evens, however, is wonderful. His tone is soft but bell-clear in the best Chicago tradition. His playing is flowing and enthusiastic, completely unbound by most of the traditional clichés which infect musicians of this period. It has power but also grace; in short, is musically satisfying by almost any standards.

It's a great pleasure to report that the traditionalist *aficionados* are not completely living in the past. There is still good two-beat jazz, and this is a fine sample. (Art Floral Record Shop, Northfield, Minn.—AFRS 1.)

Freddie Fisher

J J Dixieland Lament
J Oleo

Having paid his respects to pre-bop several weeks ago, Fisher works over some traditional jazz. Trombone is excellent, but the

clarinet has had too much slap tonguing to get over it. Pianist works over a mandolin attachment upright to not much effect, while the less said about the bass and drums the better. The butter trust will not appreciate the other side. (King 15009.)

Sidney Bechet's Blue Note Jazz Men

Tin Roof Blues

At the Jazz Band Ball

Tiger Rag

Cake Walking Babies

When the Saints Go Marching In

Basin Street Blues

Album Rating—**JKK**

Three of these sides were done with Hodes, piano; Moore, drums; Davison, trumpet; Page, bass, and Bechet, soprano sax. *Ball, Babies*, and *Basin* add Ray Diehl on trombone and replace Freddy Moore (drums) with Slick Jones, of old Waller fame.

Bechet is, of course, the grand old man who just finished breaking it up at the Paris Jazz festival.

His playing here is in his usual virile, firm use of by-now-often-heard jazz ideas. However, his power and drive prevent them from becoming mere clichés.

The recording was done in a more resonant studio than are most small combo jazz sides of this type. At times, therefore, the solo horns lose presence, though Bechet is always to be heard. You

might listen to the stomped *Babies* for a fine sample of the old man's hell-for-leather attack; it's my

cowering opinion that this group as recorded here by sheer power alone could blow any other two-beat group in the country right off the stand. Walter Page is underbalanced, making the bass line

hard to follow. Bill Davison has a soft, sobbing chorus and some pretty bars on *Basin*. All six sides are worthy of hearing, especially since they represent the work of an older musician who can hardly be expected to play another 40 years. (Blue Note 105.)

King Porter

J Bar Fly

J Russell Street Hustle

Typical small band boogie blues, everything waving but the ideas. The *Hustle* side is the same thing at a slightly different tempo. A few more of these and Memphis will start banning tenor saxes. (King 4295.)

Joe Thomas

J Backstage at the Apollo

J Lavender Coffin

J Teardrops

J Pageboy Shuffle

Apollo was previously waxed on Apollo by an ex-Hampton tenor man even more frantically than this, and since the script calls for franticity, that's what they sell on. *Coffin* is the slightly out-of-taste fake spiritual which is currently selling.

Teardrops is an ultra-slow tear jerker, with an alto crying all over the melody line. Andy Kirk used to absolutely cream 'em with this sort of thing about 1 a.m., with Pha Terrell weeping about whatever was at hand to weep about. The Lunceford band had a specialty too, titled *Remember When*; remember, Joe? *Shuffle* is just that, sparked by baritone sax. (King 4296, 4299.)

Earl Bostic

J J From Midnight to Dawn

J Earl's Blues

Slow blues figures of the kind flipped off in the late '30s by every Kansas City band, and carried to a raw extreme by Lionel Hampton. Bostic's alto wanders around in its usual Tab Smith-Pete Brown style. *Blues* is fast boogie of the kind you've heard a thousand times, principally *Caldonia*. (King 4302.)

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J J More Moon

J J The Cricket

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and Shelly Manne (drums) as sidemen, this Shorty Rogers scoring of *How High the Bop* lacks Capitol's usual fine definition in that the rhythm section isn't as cleanly balanced as usual. Trumpet section still is impressive, and, as in the old Herman band, it functions as a second drummer. On this side at least, Manne's solo ideas are impressive, but his playing seems to lack the full "band tone" that Lamond had with this crew. This may, however, be balance. *Cricket* is a ditty written by veldt singer Josef Marais, sung by Woody and Mary Ann McCall. It's scored primarily for drums and brass, is played crisply ala cheep. (Capitol 57-682.)

Gene Krupa
The Galloping Comedians

Swiss Lullaby
Comedians was adopted by Fox Williams from the Kabalevsky composition. In many senses it's 1949's

Mexican Hat Dance. Musically, well-played, yet completely derivative. These adaptations are fine ideas, however. They get many people who ordinarily would never listen to anything better than Al Goodman to note that modern classical is not so fearsome after all, as well as making the boys in the sections practice reading for fair. Much of the brass figures in this one sound like passages familiar to Eddie Sauter fans. You should be highly grateful to Krupa for taking *Lullaby* and converting it from just another horrible yodeling ballad into a novelty-band routine involving Roy Eldridge and trumpet. Tempo lags badly, however, during Dolores Hawkins' vocal. (Columbia 38520.)

George Hudson
Put on the Cuff

It's Love
Put on the Cuff
This band sounds like the Kenton band of some years ago when

the hard-inflected reeds were the heart of the band. These sides were made with tubby bass, flattening out the arranger's harmonic ideas. These, however, are essentially simple chromatics, with occasional bop ideas or an arhythmic trombone unison tossed in. It's an interesting try which doesn't quite come off. Incidentally, King records has evidently been noting some of the research on labeling, since it now labels its sides A and AA instead of A and B. (King 4300.)

Sy Oliver
When My Sweetie Walks Down the Street

Nine O'Clock Girl

Spoke a score using the Aristokats for a four-beat vocal. It's the kind of thing the big studio bands try for radio and usually flub so badly because they don't know how to get the beat, or handle it once they get it. (Decca 24662.)

DANCE

Paul Weston

Isham Jones
Johnny Mercer
Jimmy McHugh
Ray Noble
Livingston and Evans
Paul Weston

Album Rating—JJ

This is the album Capitol assembled for its song writing contest with six tunes by well-known song writers. The Mercer and McHugh tunes struck me as being quite ordinary, the Jones had light lyric possibilities, the Noble was very well put together for lyric construction, the Livingston and Evans was a good commercial tune, but nothing striking, while Weston's effort ranked with Noble and Jones as the best in the album. All things considered, these are better tunes than most of the Tin Pan Alley output seeing the bite of wax. (Capitol DCN 170.)

Pancho

Tiger Rag
Dardanella

First shows up as a conga, second as a rhumba, fitting ends to the thousands of treatments these tunes have undergone at the hands of bands ranging from Ellington and Casa Loma to tired collegians in red jackets and white flannel pants. And, by the way, whatever happened to the thousands of college sophomores and juniors like Hoagy Carmichael who used to earn an occasional dishonest buck during summer passing themselves off as musicians? If you want clearcut proof of the contraction of the music business, there it is. College and itinerant bands just don't exist now to the extent they did 15 years ago. (Coral 60084.)

Paul Weston

Reckon I'm in Love
Ooh If You Knew

Two vocals by Pauline Byrne, the girl who sang for awhile with Artie Shaw and before that with Six Hits and a Miss. Her voice sounds lighter here in front of the as usual worksmanlike Mr. Weston. (Capitol 57-697.)

Russ Case

You're Breaking My Heart
One More Time

This is evidently an attempt to use a house band and house singer to cut tunes quickly that come up from left field, rather than waiting for an established name singer to get around to doing them. The Quintones warble *Heart*, a waltz, while Stuart Foster dallies with *Time*. Latter tries for some instrumental effects, including a long metre chorus plus doubled up reed-brass figures that don't snap as they should simply because the boys don't play together enough to get the "feel." Despite the sloppiness the musical attempt level is far higher than essayed by most house conductors at Victor and Columbia. (MGM 10478.)

Guy Lombardo

San
There's Something about Paris

Nice to know that there are more stable things in the world after all: Lombardo is completely predictable like US Steel, westerns, and cracker barrel philosophy. How Bix would love this version! (Decca 24661.)

Dick Pierce

My Lover
Immediately, If Not Sooner

Two more sides by a group of California musicians reported on

(Modulate to page 18)

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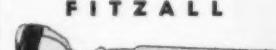
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Boston Jazz Spots Drop Off Rapidly

Boston — The air cooled Hi-Hat is about the only hot spot left in Beantown with the Savoy locking its doors for the summer and Wally's Paradise discontinuing music attractions. Hat has inked the Art Foxall quintet for the rest of the summer. Unit will share the bill with Frank Rues trio.

The recently renovated Louis cafe has booked Paul (Fat Man) Robinson's quintet. Fat Man will do four radio shows a week from the spot, with deejay Art Tacker handling emcee chores.

Bruno Reorganizes

Trumpeter Frankie Bruno has once more reorganized for ballroom dates, with the majority of the sidemen from the Schillinger school of arranging and composing. Back with the band again is vocalist Mickey Long, who had originally cut out of the band for club dates. Leader Bruno will also use the former Lee Castle vocalist Dixie Dugan, who recently settled down in town with her husband.

AROUND TOWN: Bruce Sweetland will front his own combo at the Mardi Gras cafe on Washington street . . . Tenorist Paul (Sleepy) Vignoli left Pete Chase to join the Ralph Gentle combo, pit band at a burlesque show . . . Pianist Ronnie Graham has been recalled to the Darbury.

Vocalist Stella Dennis doing a single at the Red Roof . . . Pianist Ray Grismer to organize a quintet for Sunday noon sessions at the Hi-Hat . . . The shuttered Red Shutter will try music attractions in the fall. —Ray Barron

Hotel Statler Talent Card Set For Months

New York — Statler hotel has signed Jimmy Dorsey and Claude Thornhill for its Cafe Rouge to fill out bookings there until December. Dorsey follows Henry Busse, who opens there Aug. 1. Jimmy goes in Sept. 5 and will be followed by Thornhill on Sept. 26.

Vaughn Monroe comes in Oct. 17 for a month, marking his first engagement at the Statler. Then comes Sammy Kaye, also making his bow in the room.

Basie In Bop City

New York — For his stint at Bop City starting Aug. 4, Count Basie is using the following lineup: trumpets — Emmett Berry, Harry Edison, Jim Nottingham, and Clark Terry; trombones — Dickie Wells, George Matthews, and Theodore Donnelly; saxes — Earl Warren and Charles Price, altos; Paul Gonsalves and Willie Parker, tenors; rhythm — Singleton Palmer, bass; Freddy Green, guitar; Butch Ballard, drums, and Jimmy Rushing on vocals.

Down Beat covers the music news from coast to coast.

Orchestration Reviews

By Phil Broyles

L'ANA
Published by American Academy of Music

Arr. by Van Alexander

L'Ana is one of the Chubby Jackson be-bop specials for small combos; a series of modern rhythmic and harmonic conceptions. However, this is partly misleading. The harmonic continuity is obviously directed by strong progressions (dominant-tonic), and few harmonic extinctions occur except from a linear standpoint. However, the melodic rhythm and direction is both fresh and original. The rhythm section exhibits four measures of intro, and the front line, in unison, takes off for the first 16. Piano solos on the release, and the unison returns. Ad-lib choruses are available to every instrument except bass and drums. Unison returns for the finale.

SUSY
Published by Mills

Arr. by Johnny Warrington

Susy, a waltz, opens with a first trumpet solo, with saxes coming out and moving into the split choruses. Ensemble takes the first 16. Saxes solo at 3, supported by hatted trombones, and ensemble returns for the last eight. Muted brass furnish background for saxes in the repeat, and later take the lead for eight, relinquishing it to saxes for the last. After an interlude, similar to the intro, reeds, with clarinet lead, take over the special. A muted trumpet solos the release, lightly supported by reeds. The last is for ensemble.

LITTLE FISH IN A BIG POND
Published by Irving Berlin

Phil

Arr. by Larry Wagner

This is a novelty tune, and another from Irving Berlin's Miss Liberty. Cup muted brass and clarinets play up most of the first chorus. Brass open up and solo for the last, and saxes come out front for most of the repeat. Melodic and harmonic support is furnished by hatted and muted brass. Tenor has the lead at D, and reeds solo at E for eight, with muted brass interrupting at F. First tenor solos through G, and the rest is for ensemble.

SWISS LULLABY
Published by Southern

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—As promised, this issue will be devoted to your questions. D. C. of Alhambra, Cal., wants to know if the first or second trombone part can cross the bottom trumpet part or parts; assuming, of course, that eight brass are used. Well, even if eight brass aren't used, it is okay to cross parts. We don't recommend it as a steady diet, but it always sounds pretty good and produces a fairly smooth voice leading.

F. S. G. has a couple to ask. We'll try to answer them without giving the question first. In writing for three tenors and bary in mickey style, use three-part harmony and let the bary double the melody on the bottom. In writing vocal backgrounds, where the chord changes on every beat of the measure, it becomes necessary to follow that chord progression in the background. However, this trouble can be eliminated if you can find a suitable chord that will fit through the whole measure.

J. M. of Zanesville, Ohio, wants to know whether bop passages should be harmonized. That depends on the passage. We think

ensemble. A catchy tune and arrangement.

SONG OF SURRENDER

Published by Paramount

Arr. by Johnny Warrington
Surrender is from the new Paramount release, *Song of Surrender*. Ensemble takes the first 16, with saxes in lead at the bridge. Hatted brass fill in. Brass takes the lead, while saxes melodiously fill in. Saxes solo 16 on the repeated chorus, with brass taking the release. The melody alternates between trombones and saxes for 16. Tenor gets a short solo at E, and saxes pick up the lead in unison, supported harmonically by brass. The finale is nicely orchestrated.

SWISS LULLABY

Published by Southern

Arr. by Jack Mason
This is another waltz, arranged as an instrumental, but may also be used as a male vocal background. Mason utilizes the verse before going into the repeated choruses. The first chorus is mostly for ensemble and brass. The repeat, if no vocal is available, is taken up by saxes. Cued notes are present for vocal support. Clarinet and saxes lead on the special, with brass interrupting. The full chorus is monopolized in this manner. An eight-bar tutti brings the arrangement to a close.

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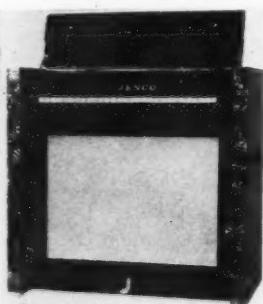
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lem for your ear, as there are no rules to go by in harmonizing a bop passage.

S. C., of Newark, N. J., wants some info on tone clusters. Space is running short, so next issue will be devoted to that subject of clusters which so many of you are interested in.

Our parting thought: As a wonderful exercise, take 16 bars of a song and arrange them as you think they should be to fit the following styles: Dorsey, Goodman, Lombardo, Kirby, Kenton, Gillespie, and Cugat. It's a swell gimmick to test your versatility.

(Ed. Note: Send your questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York, 19. Enclose self-addressed, envelope for personal reply.)

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Adrian, Mel (Tuscora) New Philadelphia, O., b
Allen, Barclay (Mark Hopkins) San Francisco, Out 8/24, h
Anderson, Wally (Olympic) Seattle, h
Anthony, Ray (Statler) NYC, Out 7/31, h
(Indian Lake) Russell's Pt., O., 8/5-11; (Coney Is.) Cincinnati, 8/12-18, b
(Eastwood Gardens) Detroit, 8/19-25, b
Arnold, Arnie (Statler) Buffalo, h
Arnold, Murray (Commercial) Elko, Nev., h
Austin, Johnny (Sunset) Almonesson, N. J., b
Averre, Dick (Cibson) Cincinnati, h
Banks, Billy (Diamond Horseshoe) NYC, b
Baro, Bill (Broadmoor) Colorado Springs, Colo., h
Barney, Charlie (Rendezvous) Balboa, Calif., 7/29-8/28, weeks, b
Barren, Blue (Astor) NYC, h
Basic Count (Bop City) NYC, 8/3-24, n
Basil, Louis (Chicago) Chicago, t
Beneke, Tex (Bill Green's) Pittsburgh, Out 7/30, ne; (Paramount) NYC, 8/3-30, t; (Palladium) Hwd., 10/18-11/27, b
Berkey, Bob (Crystal) Buckeye Lake, O., Out 8/5, b; (Dutch Mill) Delavan, Wis., 8/12-25, b; (Penobsky) Memphis, 9/12-10/2, h; (Arcadia) NYC, 10/7-11/3, b
Bobek, Baron (Legion) Perth Amboy, N. J., Saturdays, b
Bothe, Russ (Lions-Milford) Chicago, b
Brandwynne, Nat (New Yorker) NYC, h; (Beverly) New Orleans, In 9/22, ne
Brennan, Morris (Broadwater Beach) Bixby, Miss., h
Brown, Les (Edgewater) San Francisco, 9/2-4, h
Buss, Henry (Statler) NYC, 8/1-9/10, h
Byers, Verne (Riverside) Estes Park, Colo., Out 9/6, b
Carle, Frankie (Palladium) Hwd., Out 8/29, b
Carlyle, Russ (Casino) Walled Lake, Mich., 8/12-18, b
Cavallaro, Carmen (Surf) Virginia Beach, Va., 8/12-18, ne; (Steel Pier) Atlantic City, 8/21-27, b; (Paramount) NYC, 8/31-9/20, t
Clancy, Lou (Shady Nook) Selma, Ark., ne
Clarke, Buddy (Mount Royal) Montreal, Que., h
Clinton, Larry (Convention Hall) Asbury Park, N. J., Out 7/30, b
Cole, Johnny (Sky-Vu) Dallas, ne
Colen, Russ (Shadow Lake) Noel, Mo., Out 9/5, ne



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; FAF—Federal Artists Corp., 8734 Sunset Blvd., Hwd.; FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago, Ill.; MG—Moore, 40 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; McC—McConkey Mus' Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ossie, 8840 Sunset Blvd., Hwd.; RMA—Reg Marshall Agency, 6871 Sunset Blvd., Hwd.; WMA—William Morris Agency, RKO Bldg., NYC; VA—Universal Attractions, 347 Madison Ave., NYC.

Coleman, Emil (Ambassador) L. A., Out 9/5, b
Clegg, Dale (Riveria) Lake Geneva, Wis., Out 8/10, b
Cummins, Bernie (Casino) Walled Lake, Mich., 8/5-11, b

Davison, Cee (Chez Paree) Chicago, ne
Dennis, Pat (Peacock) Andalusia, Pa., ne
Deutsch, Emery (Ritz-Carlton) NYC, h
Didine, Dick (Mapes) Reno, Out 9/9, b
DiPardo, Tony (Riverview) Des Moines, 8/26-9/5, b
Distad, Vic (Cal-Ore) Klamath Falls, Ore., Out 1/1, ne
Divito, Buddy (Blue Moon) Wichita, Out 7/31, ne

Donahue, Al (Rice) Houston, Out 8/22, h
D'mahue, Sam (Convention Hall) Asbury Park, N. J., 8/7-13, b
Dorsey, Tommy (Lansdown) Ottawa, Canada, 8/22-27, b; (Click) Philadelphia, In 9/19, n

Drake, Charles (Skyline) Billings, Mont., 8/19-24, h

Duffy, George (Statler) Washington, h
Duke, Johnny (Broadmoor) Colorado Springs, Colo., h

Ellington, Duke (Gateway) Somer's Point, N. J., 8/12-18, rh

Everette, Jack (Riveria) Lake Geneva, Wis., Out 8/11, b

Ferguson, Danny (Radisson) Minneapolis, Out 9/1, h; (Washington-Youree) Shreveport, La., 9/5-12/31, h

Fields, Shep (Balinese) Galveston, Out 8/15, h

Fina, Jack (Lakeside) Denver, Out 7/31, b

(Highlands) St. Louis, 8/7-13, b

(Cavill) Virginia Beach, Va., 8/19-25, b

(Waldorf-Astoria) NYC, 9/1-28, b

Foster, Chuck (Biltmore) L. A., h

Fotine, Larry (Melody Mill) Chicago, b

Gardner, Jan (Casino) Catalina, Calif., b

Gibbs, Ralph (Silver Slipper) Eunice, La., ne

Graham, Hal (Roadside) Greenside, L. I., N. Y., rh

Gray, Glen (Shamrock) Houston, 8/4-24, h

Knickieck, Maynard (O-Yes) Ono, Pa., h

Mirra, Bob (Cal-Neva) Lake Tahoe, Out 9/9, h

Lombardo, Guy (Waldorf-Astoria) NYC, Out 8/3, h; (Surf) Virginia Beach, Va., 8/5-11, h; (Stater) Washington, D. C., 9/19-24, h; (Roosevelt) NYC, In 9/26, h

Long, Johnny (Eastwood Gardens) Detroit, 7/29-8/4, b

Martin, Freddy (Waldorf-Astoria) NYC, 8/4-13, h; (Capitol) NYC, In 9/15, h

Masters, Frankie (Stevens) Chicago, h

Masters, Vick (El Rancho) Fresno, Calif., h

MacDonald, Billy (Last Frontier) Las Vegas, In 8/6, h

McKinley, Ray (Coney Is.) Cincinnati, 7/29-8/4, h; (Eastwood Gardens) Detroit, 9/1-11, h

McKissick, Eddie (Randall) Atlantic City, 8/19-24, h; (Roosevelt) NYC, 9/12-18, h

Monroe, Vernon (Rock Hopkins) San Francisco, 8/16-9/16, h

Morton, Ray (Mounds) Cleveland, ne

Nagel, Freddy (Peabody) Memphis, 7/29-8/13, h; (Casino) Walled Lake, Mich., 8/26-9/1, b; (Oh Henry) Willow Springs, Ill., In 9/14, b

Neighbors, Paul (Clarendon) Berkev, Calif., Out 8/21, h

Noble, Leighton (Lagoon) Salt Lake City, 7/26-8/6, b

Ohman, Phil (Ciro's) Hwd., ne

Oliver, Eddie (Del Mar) Santa Monica, ne

Olsen, George (Cavalier) Virginia Beach, Va., ne, Out 8/4, h; (Claridge) Memphis, 8/12-25, h

O'Neal, Eddie (Palmer House) Chicago, h

Owens, Harry (St. Francis) San Francisco, Out 9/11, h

Pearl, Ray (Dutch Mill) Delavan, Wis., 7/29-8/11, b

Peters, Bobby (Eddie's) Kansas City, h

Petti, Emile (St. Anthony) San Antonio, Out 8/17, h

Phillips, Teddy (Pier) Buckeye Lake, O., 7/29-31, b; (Riverview) Des Moines, 8/9-22, b

Prima, Louis (Steel Pier) Atlantic City, 7/31-8/6, b

Ragon, Don (Colonial Gardens) Rochester, Ind., b

Raye, Charley (Del Rio) San Pedro, Calif., Out 10/15, ne

Riley, Roger (Slappy Maxie's) Hwd., ne

Rochin, Eddie (Rooftop) New Orleans, Out 8/23, h; (Deshler-Wallie) Columbus, O., 10/3-22, h

Reid, Don (Riverview) Des Moines, Out 8/8, b; (Peony Park) Omaha, 8/9-14, b

(Troadero) Evansville, Ind., 9/16-29, b

Reid, Tommy (Riviera) Russian River, Calif., b

Reynolds, Tommy (Carnival) Trenton, N. J., Out 7/30

Ribble, Ben (Tutwiler) Birmingham, Ala., h

Robbins, Ray (Aragon) Ocean Park, Calif., h

Rogers, Eddy (Thunderbird) Las Vegas, Out 9/1, h

Ryan, Tommy (Kennywood) Pittsburgh, Out 8/6, b

Ruhl, Warney (Flame) Duluth, ne

Sanders, Joe (Riveria) Lake Geneva, Wis., 8/12-25, ne

Sands, Carl (Oriental) Chicago, t

Selby, Chuck (Deshler-Wallie) Columbus, O., Out 8/13, h

Snyder, Bill (Sherman) Chicago, h

Stewart, Jack (Pla-Mor) Kansas City, Out 8/4, b; (Casino) Quincy, Ill., 8/5-18, b

Stevens, Roy (Million \$ Pier) Atlantic City, Out 9/9, b

Stier, Jimmy (Tippecanoe) Leesburg, Ind., Out 9/4, b

Still, Jack (Pleasure Beach) Bridgeport, Conn., Out 9/5, b

Stone, Eddie (Belmont Plaza) NYC, h

Stokes, Hal (Westwood) Richmond, Va., ne

Strachter, Ted (Casino) Walled Lake, Mich., 7/29-8/4, b

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Ink Spots (State) Providence, R. I., Out 8/3, t

Iweit, Jack (Zebra) Chicago, el

J. J. J.'s Trio (Ten Pin Inn) Walpole, Mass., Out 9/5, ne

Jenkins, Duke (Brass Rail) Chicago, el

Johnson, Bill (Marlin) Leansburg, N. J., h

Jordan, Louis (Palace) Cleveland, 8/11-17, ne

Kennedy, Ken (Twin Oaks) Des Moines, el

Kent, Erwin (Edison) NYC, h

Kyle, Billy (Cliff's) NYC, ne

Lane, Ralph (Pierre) NYC, h

Lauster, Fon (Silver Room) Cheeo, Calif., el

Magic Notes (Willard) Toledo, In 9/12, h

Manone, Wingy (Wingy's) Hwd., ne

Martinique, Felix (Ambassador) Chicago, h

Matthey, Nicholas (Plaza) NYC, h

Mels Trio, Jose (Traymore) Atlantic City, Out 9/10, h

Melpotronics (Alexandria) Newport, Ky., ne

Miller, Trio, William (Green Frog) Lake Charlene, La., 7/29-8/4, ne

Mitchell Trio, Eddie (Paramount) Albany, Ga., ne

Modulators (Alexandria) Newport, Ky., ne

Monte, Mif (Bee Hive) Chicago, ne

Monte, Mark (Plaza) NYC, h

Munroe, Al (Neptune Inn) Astoria, L. I., N. Y., ne

Napoleon, Phil (Nick's) NYC, ne

New-Elites (Kentucky) Chicago, el

O'Brien & Evans Duo (Jean's) Lansing, Mich., el

Ory, Kid (Beverly) Hwd., ne

Oxford Boys (Plantation) East Moline, Ill., cl

Page, Hot Lips (Flame) St. Paul, ne

Parker, Charlie (Bop City) NYC, In 8/4, ne

Pedro, Don (Mocamba) Chicago, Out 9/15, ne

Pierre, Al (Spruce Grove) Fairbanks, Alaska, ne

Proctor's Madhatters, Lynn (Comedy) Baltimore, Out 8/4, ne

Re, Payson (Plaza) NYC, h

Rinaldo, Nino (Rainbow) Chicago, el

Robie, Chet (Brass Rail) Chicago, el

Roslyn Trio, Duke (Seaside) Seaside, Ore., Out 9/5, h

Savage Quartet, Johnny (Wellman) Oklahoma City, h

Schenke, Frankie (Paramount) Albany, N. Y., Out 8/16, ne

Scott, Raymond (Blue Note) Chicago, ne

Scott, Tony (Cafe Society) NYC, ne

Shaw, Milt (St. Regis) NYC, h

Shearing, George (Blue Note) Chicago, 8/8-21, ne

Sheddy, Jack (Hangover) San Francisco, ne

Silhouettes (Plantation) Fresno, Calif., ne

Simms, Jimmy (Marty's) Akron, ne

Singletary, Zippy (Club 17) Hwd., ne

Sirley, Larue (Larue) NYC, ne

Soft Winds (Hollenbeck) Cleveland, h

South, Eddie (Wilpot's) Kenosha, Wis., ne

Stone, Kirby (Chase) St. Louis, h

Sykes, Roosevelt (Hollywood) Chicago, el

Three Knights (Roger's) Minneapolis, ne

Three Loops (Silvers) Silver Cloud) Chicago, cl

Three Suns (Steel Pier) Atlantic City, Out 8/6, h

The Tones (Northernaire) Three Lakes, Win., h

Top Hats (Kentucky) Chicago, el

Townsmen (Silver Frolics) Chicago, ne

Townsmen Trio (Whitman) Pocatello, Idaho

Tunemixers (Cairo) Chicago, el

Traymon, Dolph (Caro's) Manhasset, L. I., N. Y., ne

Vedal Quintet (Domonique) Chicago, el

Ventura, Charlie (Red Roof) Revere Beach, Mass., Out 7/31, ne

Venuti, Joe (King's) L. A., a, r

Wasson, Hal (Riveria) Corpus Christi, Tex., ne

Wink Trio, Bill (Nocturne) NYC, ne

Zarin, Michael (Waldorf-Astoria) NYC, h

Dancery Stays Open

Detroit — Eastwood Gardens, scheduled to close down for the summer after it got off to a poor start early in the season, has decided to stay open. Spot has cut down on name bands and is sticking to low-budget crews to keep going during the steamy season.

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Diggin' Discs

(Jumped from page 15)

favorably here before. Ricky Jordan sings *Lover*, has something of the same quality Buddy Hughes showed when with Thornhill. The reed and brass voicings are full and well-placed. *Sooner*, a novelty by Jordan, is sung by Arnold Haber, scored to sound much like the Krupa-Brown bands of several years ago. Haber's vocal sounds like Charlie Shavers, is helped by good clear recording given the background. Shame the east coast doesn't pick up a few more technicians of the kind that seem to be roosting out there. (Supreme 1526.)

VOCAL

Buddy Clark
*I Wonder What's Become of Sally
 Just One More Chance
 Girl of My Dreams
 Stay as Sweet as You Are
 It Was So Beautiful
 Linger Awhile
 I Wanna Be Loved
 If You Were Only Mine*

Album Rating—**SS**

The simplicity and sincerity that were once earmarks of the Clark style don't show here. The phrasing is often tricky and involved without much purpose, while his lower tones seem thinner than several years ago. The backgrounds by Mitch Ayres are recorded shakily and the arranging ideas are ordinary. (Columbia C-187.)

Billy Eckstine

*SSS I Love You
 SSS Goodbye
 SSS Temptation
 SSS Crying*

A tune from the Berlin *Miss Liberty* sung as well by Eckstine as the song's limitations will allow. *Flipover* was for many years Benny Goodman's signoff radio theme, was fitted with lyrics some time ago but only now is getting a plugging. It certainly writes finis to the '30s, when the country's hottest singer records what once was the theme song of the country's hottest band. Eckstine's control and shading continue to improve.

Hugo Winterhalter conducts *Temptation*, Buddy Baker (who did such good work with Herb Jeffries on *Exclusive*) *Crying*. *Temptation* finds Eckstine in not such good voice with his old devil, wobble, in there fighting. (MGM 10472, 10458.)

Sarah Vaughan

*SSS Tonight I Shall Sleep
 SSS While You Are Gone*

Sleep is the tune by Duke and Mercer Ellington which was recorded some years ago when Victor worked a trick stunt of having Duke record with T Dorsey and that worthy trombone played this piece with Ellington. It sounded then and now a little like *Prelude to a Kiss*. La Vaughan's vocal acrobatics continue to amaze me—you might sample her wandering on the first syllable of the song. There are times when her tone thins out a bit—this is a comparatively new twist—but she certainly ranks right under Ella as the best singer in the country. Certainly no other singers have

turned out wax on a par with these two. *Gone* is Lucky Thompson's tune, is sung plaintively by Sarah. (Columbia 38512.)

Nat Cole

*SS The Trouble with Me Is You
 SS Who Do You Know in Heaven*

The greatest song plugger in the country off on another one. Greatest because while he may not be the stylist a Crosby is, he still can make a completely new tune sound more palatable to John Q. Public than anyone I've ever heard. Marvin Fischer and Roy Alfred's *Trouble* gets an apt going over, should do well despite the business slump. The trio plays with more life than it has on records lately. (Capitol 57-680.)

Doris Day

SS Blame My Absentminded Heart

SS Now That I Need You

Much as I regret to report it, Doris Day is beginning to sound a little more like a singer. *Heart* has a little of it for a change, as well as some good phrasing. Hollywood is evidently where you learn these virtues. (Columbia 38507.)

Dorothy Carless and Dick Haymes

SSS My One and Only Highland Fling

SS I'll Keep the Lovelight Burning

Dorothy Carless, a capable piano player with perfect pitch and an excellent repertoire, is an English singer who, in the furor cooked up over Beryl Davis, has been commercially overlooked. On her Decca side here with Haymes, though the song doesn't permit too much display, you can sample her good tone and restraint in phrasing. Haymes sings *Burning*, a banal tune from the standpoint of harmonic construction, easily. (Decca 24654.)

NOVELTY

Ray Noble*Happy Holidays*Album Rating—**SSS**

A sequel to Noble's successful *Happy Anniversary* album, this is another packaging of eight tunes with Elliot and Cathy Lewis doing the narration. It's slick stuff, but

as long as Noble is making use of the "grand rights" to these tunes, some of the dialogue might have been more smoothly put together. Ideas such as these are going to be essential to television but the halting mistakes and some of the writing crudities could have been ironed out for the comparative leisure of a recording session. (Columbia CL 6053.)

Jimmy Durante*SS Fugitive from Esquire**SS It's My Nose's Birthday*

You liked him or you don't. These are new routines, in the sense that they are old ones rewritten (the first is *Durante, the Well-Dressed Man*) delivered with what seems to me less zest than Monsieur Schnoz displays in person. (MGM 30207.)

Dorothy Shay

SS Pappa's Predicament

SS Another Notch on Father's Shotgun

La Shay sings a punnin' state song. Strictly funnin', that is. This stuff went well the first time around on records. I wonder how it's going to do now. (Columbia 38508.)

CONCERT

Alfred Newman

Tambourin Chinois

Alt Wien

La Rosita

Polonaise in A

Dance of the Comedians

Minute Waltz

The Bee

How Green Was My Valley

Carmen Overture

Vissi D'Arte

Malaguena

Midnight Bells

Hora Staccato

Jalousie

Street Scene

Album Rating—**SSS**

Here are two albums 20th-Century-Fox musical director Alfred Newman originally did for Majestic, issued here on LP. They are lush studio treatments of well-known music, extremely well recorded technically. You quarrel with some of the tempos and phrases, but if so, most movie

music will make you unhappy, since this is some of its best. The last side of course is Alfred Newman's own tune, written in the late '20s, for which he seems to have an especial fondness. It was a hit two years ago under the name of *Sentimental Rhapsody*. (Mercury MC 20000.)

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King Cole 4 'Word' Prize

(Jumped from Page 1)

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Granz also has added four of his yet-unreleased Mercury Jazz Scene albums, which will retail at \$25 each. They contain eight 12-inch sides on vinylite (including sides by Duke Ellington, Bird Parker, playing with a string section, and Lester Young) and never-before-published pictures of all the stars in jazz. The pics and discs cover the jazz world completely, hence Jazz Scene. Only 5,000 of these albums will be issued.

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King Cole 3rd Prize In Contest

(See Page 1)

Crowd Riots At Hampton Concert

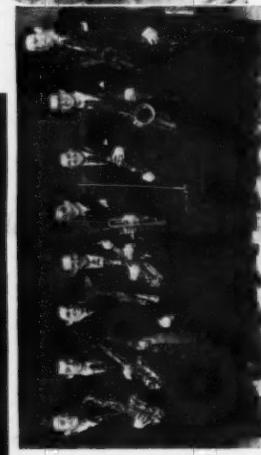
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